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BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.—The NEXT ANNUAL MEETING will be held at NORWICH, on WEDNESDAY, August 19, and the following days.

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LONDON, SATURDAY, JULY 11, 1868.

LITERATURE

Turkey under the Reign of Abdul Aziz.—[*La Turquie sous le Règne d'Abdul-Aziz*, par Frederick Millingen (Osman Seify Bey), &c.] (Paris.)

WHAT may be the authenticity of this work, who are its authors, what is the nature of its facts, whether the reputed author exists in the flesh or not, whether it is a romance like the Hekim Bashi, or an autobiography, and what are its real objects,—all these are matters in doubt. A book which professes to be published at Paris, which is actually printed at Brussels and issued in London, suggests a conflict of jurisdiction. The author says he left the Ottoman army because a Turkish general called him a Jesuit, and this imputation the author denies,—a denial which we can confirm so far as the term Jesuit implies learning and ability. Still the work may have some occult and mysterious object. Of the author of a work, which professes to reveal to us the great Turkish mystery, it is desirable there should be no mystery at all; but though we have perused the whole book from beginning to end, we cannot make out the details of the Janus at all satisfactorily. One face it will be seen represents Frederick Millingen, Esq., "an Englishman by origin" (page 10), but born at Constantinople, and alleged to be under the protection of Sir Henry Bulwer and the embassy. Putting aside for the moment the equally strong arguments for his being a Turk instead of an Englishman, and that Millingen is not a very distinctive English name, and charitably supposing that his English origin is derived from his great-grandmother, we find our Englishman writing in French, and evidently knowing little of the language or institutions of his alleged country. He tells us (page 381) that the reception given to the Sultan in London was by "les stock-brokers et les job-makers," and various infelicitous expressions attest his want of familiarity with what might be presumed to be his national tongue. The natural assumption would be that he is one of those persons called Levantines, and whom he has graphically described (page 408): "By Levantine is understood those degenerate Europeans who, settled for many years in Turkey, have lost every national characteristic." But this assumption would be wrong, for the writer describes the Levantines as "Bastard offshoots of the Latin race, known under the generic name of Levantines, people without country and without principle, attaching to nationality a negotiable standard."

We might get on with Millingen if it were not for Osman Bey; he is a stumbling-block. Millingen was born at Constantinople; Osman Seify Bey is "connected by relationship with one of the first families of the empire" (page 10). What relationship? There is the difficulty. Osman Seify Bey, Major or Bin Bashi in an orthodox corps. When Europeans enter the Turkish service they commonly take a Turkish surname, for two reasons: one, that their European surname cannot always be easily written or spoken in Turkish form, and another because it is the practice of the Turks themselves and orientals, Mussulman and Christian, to adopt such surnames. Our Fuad Pasha is Mehemed Fuad Pasha, Kibrisli is Mehemed Kibrisli Pasha. In noticing last year Sir Adolphus Slade's memorable book on Turkey, we referred to his title of Mushaver Pasha, or Councillor Pasha. Now those Europeans like Sir Adolphus who enter the Ottoman service and do not adopt Islam, only take these surnames, and

they are readily known. The converts to Islam, or renegades, are equally well known, as, in addition to surnames, they adopt Mussulman forenames, such as Mehemed, Ali, Osman, Hassan, derived in the usual way from the repertory of the saints of Islam. This gives us as a Mussulman, Osman Seify Bey, engaged from his youth in the Turkish cause (page 10), commanding a battalion of the faithful in the army of Anatolia, and having his orthodox prayer-carpet like orthodox believers (p. 197). The soldiers evidently believed him to be orthodox. Whether Mr. Millingen or Osman Bey is, or was, or shall be, or is not, a Mussulman at any time, is a matter of very little interest; but when he comes forward as a Turkish and Mussulman authority one would like to be a little better assured, for an English Mussulman is a very rare bird.

The identity of Osman Bey as a Turk is as thorny as his English affinity. "One of the first families of the empire," Mehemed Cemil Pasha, Mehemed Ali Pasha, Mehemed Fuad Pasha, Kibrisli Mehemed Pasha, Mehemed Emin Ali Pasha,—which of these has the honour of Osman Bey's alliance? There is only one of these princes who is known to have had any connexion which may be called European, and the case was, that the Greek wife of a European went off to this Pasha, taking with her the children of the European. This Pasha is specially held up to contempt by Osman Bey, so that Osman Bey can hardly be supposed to be his stepson, and thus to repay with ingratitude the benefits and the political promotion obtained through the Pasha. Again, such a supposition implies that the individual, not only in childhood, but in maturer years, accepted benefits from one who had dishonoured his father. This, again, is inconsistent with what he says of his father, page 229, an intimate friend of Sir Henry Bulwer. When Osman got into his ultimate scrape with the Ottoman Government, and had to contrive another and last evasion, he went to his father, who "had always been opposed to my taking service in the Turkish army." His father promised to intercede in his favour with Sir Henry, and his father made some very strange remarks. "Did I not tell you that you could not remain among these Turks? A man must be devoid of all sentiment of honour and humanity to get on with such people. With Turks, the only way to succeed is to get out of them as much as one can (*d'attraper d'eux autant qu'on peut*), without ever putting one's self in their power." For the political morality of this saying, the elder Osman Bey, or whatever he may be, is responsible, not ourselves.

We note it as curious that in one so learned in all the learning of the East as Osman Bey, the man who writes long despatches and state documents in Turkish, that his rendering of Turkish words shows no converseance with Turkish orthography, but is rather that of the ignorant Levantine, who, by associating with Turks, has learnt Turkish by ear.

Such is the ambiguous English-Turk, who has written this great book of revelations to let us know as much about Turkey, "enwrapped in the clouds of mystery," as we do or he does "about China and Australia." To enable him to do this more effectually, he has largely borrowed from every common source of geography and history, better known to the European public than to himself, whereby to stuff out his book. His object is to reveal Turkey, and blow up that fiend incarnate Fuad Pasha. This might be the more easily done if he would favour us with deeds of barbarism, as he has occasionally, and which enter into the ordinary notions of what the Turks ought to be. All the dreadful

tales of poisoning, strangling, massacre, plunder, &c., we can swallow, although we may suspect they are not well authenticated; but our author endows the Turks not only with many attributes of civilization, but with what we may call a hyper-civilization, which is well calculated to make the public hesitate in forming a judgment.

We cannot with the least safety adopt what he says about Fuad Pasha and many other public characters, as his statements are often notoriously inexact, and have the assured quality of being libellous; and although Osman Bey may escape the consequences, journalists with a domicile and a personality might be less fortunate. We shall therefore deal with Osman Bey as drawn by himself, though we cannot accept his pompous assertion that he is an historical personage, and that an account of his small beer is history. How Osman Bey came to be Osman Bey we have no means of knowing; but he lands us in Koordistan, among the wild nomads of the Koords and the settled Armenians and Osmanlis, in a lawless country, with an undecided and open frontier towards Persia,—such a station as some of our own officers occupy near the Khyber Pass, and offering little evidence of a high development of civilization. Koordistan affords few taxes or recruits to the Ottoman empire; and the authorities are now striving hard to reduce it to subjection and order under very difficult circumstances. What Major Osman says about the condition of the country or his soldiers we shall trouble ourselves very little about, being content with his history of himself. The officers and men of his four companies looked upon him as a saviour, and loved him as their father. To keep up this character, or for some other purpose, he began his career by an appeal to the generosity of the inhabitants of the village he occupied, and in a few hours he obtained, without paying any coin, flour, barley, butter, and a complete supply of provisions for a month for 300 men (page 66). In other words, he levied contributions. At Mollah Hassan he tried the same game (page 69), but this brought on him a persecution; for the head of the village resisted, and the General of brigade intervened. Major Osman then amused himself by going to head-quarters at Van without leave, and spending several days there, having delegated to his Adjutant Major to stay in the unhealthy villages (page 73). The General sent direct orders to the Adjutant Major, and commanded Osman to go to Kotour. Here he makes a plea that the General did not supply beds, &c. for the sick soldiers; but he himself had already "had recourse," as he calls it, to the inhabitants of the town, and got together coverlets, or beds, carpets, pillows, &c. (page 85). Soon after he made a new requisition (page 87). According to his own account, he was sending to the General offensive despatches, and assuming an attitude of insubordination (pages 104, 105). At Kotour he got up a charge of complicity of brigandage against Ahmed Agha, the sub-prefect, and violating the civil functions, contrary to the strict prescriptions of the administration, seized four brigands, against which the civil Pasha remonstrated. Having taken the civil power into his own hands in this case, our Major, in another, sent out a detachment of 100 men to a village, seized the inhabitants, their cattle and furniture, had them brought to the town, then separated from the general mass some alleged brigands and their effects, sold off the property by public auction, and gave the proceeds to the alleged victims.

The not unnatural result of these various performances was, that the Major was summoned

to head-quarters at Van to answer an inquiry. Finding that the inquiry was likely to go against him, the Major took French leave from Van, and, under the plea of appealing to the Commander-in-Chief of the army, made off to Erzeroum, hotly pursued. All this is described in a high-flown manner, and is interspersed with very few personal sketches of the various authorities. Some of the most amusing things are his speeches, stated by him to have been made to Pashas and soldiers. There is nothing better in the early books of Livy. The Commander-in-Chief, entering into the conspiracy against the patriotic Major, likewise determined on trying him. This leads to several chapters of geography; and as the Major was equally determined not to be tried if he could help it, he again fled by a mountain route, though it takes some fine language and some more geography on Lazistan to work out this result. His very singular notions on military discipline do not appear to have civilized the Turks, and will not, we fear, be accepted as orthodox in any Western military school.

This time he came to Constantinople to appeal to the Seraskier, Fuad Pasha, before whom he presented himself. He does Fuad Pasha the justice to state that H.H. did not ask him to sit down, nor hesitate at once to point out the offence of abandoning several posts without leave, offences in comparison with which the Major's denunciations and revelations were considered of very small moment. Fuad Pasha at once removed Osman from the active list.

Finding that the matter was referred to the Council of War, Osman was in a serious position; for the decision was a direction to him to rejoin the army of Anatolia, and present himself for trial. Osman, after having been so many years in the Turkish service without being poisoned, or we might say, being in fear of it, is now seized with a great dread of being poisoned by the Turks, though to our mind he had a greater chance of a sentence of imprisonment and hard labour; so he seeks to get out of the lion's den. He is advised that if he does not start he will be tied neck and heels, and sent to the army under escort of the police. A guard having been sent to arrest him in his house in Constantinople, he gets off in a Frank disguise, and resorts to his father, as stated, for the English Ambassador's protection against the Seraskier. The description here becomes magniloquent and ambiguous; but we judge that the Ambassador did not see his way as a matter of favour to stay altogether the hand of justice in behalf of a deserter, although the gentleman claimed to be a Turkish patriot, the regenerator of Turkey, and an Englishman; for it appears Osman was arrested in the street, taken off to the military prison, confined there for some days, and then put on board the steamer for Trebisonde under a military guard. On board the steamer he was dismissed, and left to take his own course, which in due time has brought him hither.

In justice to Osman, we must say that beyond the suspicion of being a Jesuit, he does assign one reason for being a Mussulman and a philo-Turk; for he alleges (page 239) that he is a victim of David Urquhart. He says, that "at the age of eighteen fate brought him in contact with a political madman, whose false and erroneous doctrines were the cause of his going astray." "The Turk, according to the opinion of this pseudo-philosopher, is the true model of the primitive and pure man." (!) "From the top of Mont Blanc this philo-Turk, turned hermit, raised his voice against the corruption of Lord Palmerston." Unluckily, at that time, Mr. Urquhart was not living on the top of Mont

Blanc; and he laid hold of Mr. Millingen in Constantinople, turned him into Osman, and sent him for ten years to defend the throne of the Sultan and the cause of Islam. We are almost sorry Osman is disenchanted, for he has written this book, and it is cruel to lay the sin of it at the door of Mr. Urquhart's hermitage. Mr. Urquhart never wrote anything stupid about Turkey.

It may have been already conceived by our readers that the book is trash; but as it may impose on somebody as a revelation of Turkey by a Turk, it is useful to give some account of it and its author from his own pages.

The March to Magdala. By G. A. Henty, Special Correspondent of the 'Standard.' (Tinsley Brothers.)

ALL'S well that ends well. The prisoners of Magdala have been released unharmed; the tyrant who held them captive has fallen by his own hand; his boasted stronghold has been razed to the ground; and the troops that started amid gloomy forebodings of sickness, want, and failure, have returned home strong and successful. The expedition has resulted in what has well been called a tearless victory, and where the end has been so good it may seem ungrateful to make any complaint as to the means; but it is impossible to read Mr. Henty's straightforward, independent account of the campaign without becoming aware that there was at one time imminent risk of collapse, through mismanagement and want of organization; and though, from the praises that have been heaped upon the heroes of the campaign, it is evident that the public is little inclined to criticize its events, yet it cannot be too plainly pointed out that the want of preparation and organization which marks our military administration has caused an unnecessarily lavish expenditure of money, and was at one time almost sufficient to cause the complete breakdown of the expedition.

Mr. Henty landed at Zoula early in December with the first two companies of European troops that set foot in Abyssinia, when the base of operations was yet in the hands of the pioneer force only; and a more melancholy picture than that which he portrays it is difficult to imagine. The small supply of water originally obtained from wells sunk at the camp had failed, and both men and beasts were dependent on what the steamers in the harbour could condense. The result was terrible suffering among the animals. Dead mules, camels and oxen lay everywhere upon the shore, surrounded by gorged vultures. Starved and dying mules would drink the salt water in their madness of thirst. Camels lay moaning on the sand, too weak to move. Boatloads of them arrived and were turned on shore to wander away and die of thirst. But we had better give the rest of the story, and its causes, in the author's own words:—

"At a mile from the landing-place the scene is painful in the extreme. Camels and mules wander about in hundreds without masters, without anything. Here they strive for a few days' existence by plucking scanty shoots; here they sicken and die. The scenes were frightful everywhere, but were worst of all at the watering-troughs. These were miserably contrived things. Only ten or a dozen animals could approach at once; they were so unevenly placed, that when one end was full to overflowing there was not an inch of water at the other; and besides this, at a time when water was worth its weight in gold, they leaked badly. They were only supplied with water for an hour or so in the morning, and for a similar time in the evening; and in consequence the scene was painful in the extreme. There was a guard to preserve order,

but order could not have been kept by ten times as many men. There were hundreds of transport animals, with one driver to each five or six of them. What could one driver do with six half-mad animals? They struggled, they bit, they kicked, they fought like wild beasts for a drink of the precious water for which they were dying. Besides these led animals were numerous stragglers, which, having broken their head-ropes, had gone out into the plain to seek a living on their own account. For these there was no water; they had no requisition pinned to their ears, and as they failed thus scandalously to comply with the regulations laid down by the authorities, the authorities determined that they should have no water. They were beaten off. Most of them, after a repulse or two, went away with drooping heads to die; but some fought for their dear lives, cleared a way to the trough with heels and teeth, and drank despite the blows which were showered upon them. I inquired of the Land Transport Corps why these scattered mules are not collected and fed. I am told that nearly the whole of these mule and camel-drivers have deserted and gone to Massowah. And so it is. The mules and camels are dying of thirst and neglect; the advanced brigade cannot be supplied with food; the harbour is becoming full of transports, because there are no means of taking the men inland, although there are plenty of animals; and all this because the land-transport men desert. The officers of that corps work like slaves; they are up early and late; they saddle mules with their own hands; and yet everything goes wrong. Why is all this? One reason undoubtedly is, that the animals have been sent on before the men. A few officers, and a comparatively small body of native followers, are sent out, and to them arrive thousands of bullocks, thousands of mules, thousands of camels. The Arab followers, appalled by the amount of work accumulating upon them, desert to a man; the officers are left helpless. Had a fair number of officers and followers been sent on to receive the animals as they came, all might have gone well. It was simply a miscalculation. And so it is, I regret to say, in some other departments. You apply for a tent, and are told there are no bell-tents whatever arrived. You ask for a pack-saddle, and are told by the quartermaster-general that there is not a single pack-saddle in hand, and that hundreds of mules are standing idle for want of them. You ask for rations, and are informed that only native rations have yet arrived, and that no rations for Europeans have been sent, with the exception of the sixty days' provisions the 33rd Regiment have brought with them! Why is this! There are scores of transports lying in Bombay Harbour doing nothing. Why, in the name of common sense, are they not sent on? The nation is paying a very fair sum for them, and there they lie, while the departments are pottering with their petty jealousies and their petty squabbles. The fact is, we want a head here. Colonels Merewether and Phayre have gone five days' march away, taking with them all the available transport. Brigadier-General Collings only arrived yesterday, and, of course, has not as yet been able to set things in order. I am happy to say that General Staveley arrived last night, and I believe that he will soon bring some order into this chaos. The fact is, that in our army we leave the most important branch of the service to shift for itself. Unless the Land Transport Train is able to perform its duty, nothing can possibly go right; but the Land Transport Corps has no authority and no power. It is nobody's child. The commissariat owns it not; the quartermaster and adjutant-general know nothing whatever of it. It may shift for itself. All the *laches* of all the departments are thrown upon its shoulders, and the captains who are doing the work may slave night and day; but, unaided and unassisted, they can do nothing."

A depot at the base of operations without commanding officer—mules and camels without drivers or water!—it is the old, old story of the commencement of a campaign by the British, and not the marvellous order and method that we have generally heard of as characteristics of the invasion of Abyssinia. But the truth is,

as Mr. Henty points out in his introductory chapter, it was not Sir Robert Napier's fault. The scheme for the organization of a transport train, put forward by him in September, was overruled by Sir Seymour Fitzgerald, by whom a new scheme was issued two months afterwards; with what result we have seen. Again, Sir Robert was overruled in the matter of the formation of the pioneer force. It appears, then, that the popular idea that all matters connected with the expedition were left to him, is erroneous; and that the Governor of Bombay had not learnt the lesson, that the wisest course in planning a military expedition is to interfere as little as possible with the military commander. Fortunately, however, Sir Robert Napier is a man of great judgment and powers of organization. Staveley first, and then Napier, soon brought the chaos into order, but not, as we are informed from other sources, till about four thousand mules out of eight thousand had died.

It is pleasant to leave the corpse-strewn shore of Annesley Bay, and follow Mr. Henty up into the fresh air of the highlands, to see the Abyssinian savage, with his spear, his sword like a reaping-hook, and his heavy club, stalking lazily along, while his womankind, in their leathern dresses, ornamented with shells, and their necklaces of red seeds, carry bundles of hay on their backs into the camp; or to travel through the lonely gorges in the moonlight, or seek shade from the scorching sun under the great trees of ivy, the evergreen oak, or the tulip-tree, with its huge twisted trunk, and its limbs a hundred feet long. He writes pleasantly and naturally of what he saw, and looks at the features of the country with an eye trained by the experience of much travel, describing some bits of pure Abyssinian scenery, which enable us to understand pretty clearly the joke in the force, that their acquaintance with the table-land consisted chiefly of climbing up and down the legs of the table. Here, for instance, is a sketch near Fokado:—

"Our path was winding along the face of a high mountain, along which our pioneers had cut a path some ten or twelve feet wide. We were perhaps a hundred feet above the general level of the plateau, but were passing round the head of a valley which lay some fifteen hundred feet below us. This valley was only a short branch of a broader valley which ran at right-angles to it, and beyond and in the middle of which a number of isolated hills rose up like islands; these were all flat-topped, and rose to the exact level of the general plateau. Some had sloping sides, others were perfectly perpendicular; and it required no stretch of the imagination to picture the time when a mighty river was sweeping down this great valley, and when these island mountains breasted and divided its waters. To our right this valley was ten or twelve miles wide, and the numerous islands presented an extraordinary vista of precipice and slope. On the opposite side of the valley the plateau extended for a mile or two, and then rose into lofty rounded mountains; more to the left it stretched away for many miles, and the view was bounded by the extraordinary fantastic range of peaks of which I have already spoken, broken by the lights and shadows thrown by a sinking sun."

Yet, on the whole, Abyssinia was a disappointing country. The scenery must at times have been strange and fine, but beyond the face of Nature there was very little of interest or novelty. It has been very poor ground for the archaeologist, or even for the naturalist. But no march with an army eager to meet an enemy of whom it has heard strange tales, over an entirely new country, can fail to be interesting if told, as it is here, in simple, unaffected language. There was a time when a civilian would have been hanged for writing as boldly as Mr. Henty writes of the faults and short-

comings in the organization of a force which he accompanied. But those days are gone by. Mr. Henty might chaff the Commanding Engineer at Zoulla for wanting to raise the whole African coast three feet, or for his anxiety to show the Bombay people how reclamations from the sea ought to be carried out,—or might even express his opinion of Col. Merewether's refusal to take him on with an exploring party, and yet be sure of a whole skin,—but it takes no little moral courage to write honestly under these circumstances even now; and it is the honest purpose of Mr. Henty's narrative which we admire. It is not bitter or unpleasant, but it is not one universal blotch of *couleur de rose*. We would, however, in all kindness, suggest to him and special correspondents in general that a little less frequent use of the first person singular would be desirable.

What should we Drink? An Inquiry suggested by Mr. E. L. Beckwith's 'Practical Notes on Wine.' By James L. Denman. (Longmans & Co.)

Mr. Beckwith was an "Associate Juror and Reporter on Wines at the Paris Exhibition, 1867." In a little work, to which Mr. Denman replies, he has spoken in terms of praise of some of our old, and some of our not yet departed, favourites. Mr. Denman, who is known as a wine-controversialist as well as a wine-merchant, takes exception to the praise. He formerly dealt in the usual variety; he is now more exclusive; and is, in England, the great champion of the Greek Bacchus. "My object," he says, "is merely to make known the merits of pure wine. If port and sherry were good, I should not have sought for other wines, but should have rested content with the excellent business once accruing to me from them." He further infers that, if he had not struck pure fountains in Greece, the public would not have drunk of them out of his pitchers; and then, lifting his hat to Dionysius, as the sole god of wine, *ποσειδων* *κομίζων*, beneficent to the thirsty, he assails all others, sometimes successfully enough, as utterly unworthy the smallest pinch of grateful incense.

The gods sent the grapes; but the wine-makers are of the Devil. Mr. Denman is quite right in denouncing adulteration. Of what champagne was once made, we don't know; of what a good deal is made, we may judge by the fact that it is often bought for exportation at a shilling a bottle, to be drunk by far-off people at prices which seem to guarantee that it is superior to the sugared, brandied, carbonic-acid-gasified concoctions tipped in Europe; and as to what it may be hereafter made of, we may conjecture, from the hints of wine-makers that future champagne-vineyards will be found in the petroleum wells.

People do not drink enough even of champagne in this country to be much afflicted with the serious results of which continuous swallows are the victims. There is more danger with the burgundy, the devotees to which would do well not to disregard the *tingle* they will sometimes feel in their fingers. The warning is serious. As for clarets, they are professedly drunk under so many names—the most esteemed of which is not a warrant for the wine being what it is called—that, cunningly as they are made, the more they are craftily qualified with good water, by the drinker, the better for him. The cheap wines are not unwholesome when thus modified; but pure claret is a wine of price.

The supply of any sort of wine will always be up to the demands of the market, as long as Certe exercises its industry of making any wine of any climate that caprice may require. Indeed,

seeing how easily every wine district can "manufacture" the wines which its vineyards are insufficient to produce, drinkers need not despair either as regarding the wants of themselves or of their children. The Germans are not behind the French in this respect. There may be grapes enough in the Fatherland only to produce a few tuns of Johannisberg, Rudesheimer (*unter Hausern*) and Liebfrauenmilch, but philanthropic makers are numerous enough to supply the whole world as often and as largely as they may be required.

When Mr. Denman asserts that there is "no pure or natural sherry sold in England," we think he is mistaken. It is certainly imported by private consumers, and some, at least, is sold by dealers, to purchasers of unsophisticated tastes. At the same time, there is no doubt that new sherry is constantly doctored into old, and that the drinker has the same right of complaining of fraud as Falstaff had when he detected the lime in his sack. Of course, port, which has not so entirely disappeared from "good society" as Mr. Denman thinks, is as freely "manipulated" as any other wine. Every "proof" of port being pure, fine and old can be manufactured as easily as the wine itself; but the only proof a drinker of it can have is the state of his head, and, indeed, often of his legs, the next morning. Pain in the one and languor in the other will be dolorous counter-proofs of the cleverness of the old-port-maker. It may be asked, "what of the old three-bottle men?" men who thus drank port nightly,—in fact, the Scotch Judges not only did so, but they had it on their desks before their judgment-seats, and drank it daily, as well!—but then, it was "port wine" they drank. When the manufacturer got into the bottle, the stout old tipplers took to claret, and wondered at getting drunk so rapidly on such "thin stuff." The manipulator had preceded them. Pure, unbranded port,—notwithstanding all that may be said to the contrary,—can now be procured in London,—natural port, the finest growth on the Alto Douro,—at prices varying from 24s. to 36s. per dozen. No doubt, "English port-wine drinkers," unaccustomed to the flavour, would at first regard it with as much disinclination as some regard Masden, and all persons, with properly regulated minds, permanently regard the Marsala that is said to come to England, but which is really the cheapest and nastiest of home-made poisons. "Port wine," says Mr. Denman, "must be sweet and strong, or it is not port; it is only a kind of claret"; but, without the sugar and the alcohol, it is a very excellent kind of claret; very much better than a good deal of the latter put upon table with a name, and, in the bill, with a figure, intended to dignify it.

Mr. Denman "goes in" for Greek wines; but (good as these may be) they are less free from alcohol than many persons suspect. As to the average proportion of alcohol, they only stand below port; they are above not only claret, but Burgundy. They are not, however, what are called brandied wines, nor are port and sherry in their natural state: but who is to guarantee them against adulteration, seeing that they are especially recommended to drinkers who have a lingering taste for brandied wines and a lasting one for full-bodied beverages? Meanwhile, the public taste for them is increasing, as the Board of Trade returns show. In 1866 nearly two millions of gallons were imported; last year more nearly four millions. We attach more importance to this fact than to the numerous testimonials in favour of Greek wines which Mr. Denman publishes. Some of them must have been drawn up, with the recklessness of a mad doctor, in a hurry.

Of one wine, a eulogistic writer says that it has "a peculiar wine flavour of a Tokay sort"; while another describes it as "Chablis-like." Another person takes up another sort of Greek wine, and says, "Very much of an Amontillado sherry."—"Very," echoes an independent witness, "with an exquisite Sauterne flavour." A third demurs, and professes to a "delicious mixture of hock and sherry." One supporter of Greek wines dubiously recommends his favourite by declaring that, "in some cases, it is one of the best medicines we have"; in which case we have more than mere doubts. We come upon another group of tasters over a different Greek vintage, and we hear one judge remark, "Madeira-like," to which a lady rejoins, "taste of nectar!" which we hope is no allusion to the effervescent drink so cheaply sold and so audaciously named. A perplexed wine-juror sips a glass from another tap; he finds it "full of body and flavour," and then gravely assures Mr. Denman that "it would suit to a marvel the first course of fish." Another seems to have only experience enough to compare the same wine with "the branded cheap sherries," which are to be most found at feasts, where the wine is what is improperly called "supplied," for which this particular Greek wine "will never be given up,"—an assertion which is hardly a recommendation. Again, we find a wine testified to by one taster as "very like what a natural port is said to be," with which Dr. Druitt does not exactly agree; for he describes it as "intensely sweet, full-bodied, rough and grapy." And, lastly, of Santorin, one taster deposes that it is "a natural, dry port"; a second that it is "a new wine approaching burgundy"; while an accommodating third (in the spirit of Mrs. Inchbald's Mr. Harmony, or of the gentleman who had to pronounce as to whether a portrait represented the Saracen's Head or Sir Roger de Coverley) kindly suggests that there is a good deal to be said on both sides, and that this wine is "something between port and burgundy"; and, indeed, a very excellent wine it is, but as different from both as each is from the other.

Mr. Denman's 'What should we Drink?' is a little riddle, the solution of which is "Greek Wines," in which he deals. He is perfectly justified in recommending them, either in the character of Monsieur Josse, or through the friends, judges and customers who agree with him. We can add our own testimony to the excellence, wholesomeness, and, in many cases, inexpensiveness, of Greek wines; but we entirely dissent from the assertion, by whomsoever made, that natural sherry and natural port, at "reasonable prices," are not procurable in England.

Around the Kremlin; or, Pictures of Life in Moscow. By G. T. Lowth, Esq. (Hurst & Blackett).

Moscow presents itself to the imagination under two very different aspects, just as you happen to know it by reading or by sight. One aspect is that of a city on fire; the other aspect is that of a city of gardens. Readers of historical romance dream of a great and patriotic sacrifice which, in reality, was never made; while travellers with an eye for colour and character in landscape dwell with pleasure on the view from Sparrow Hill, including the winding river, the line of green knolls, the broad expanse of city, broken everywhere by shining domes and pinnacles, with the great jewel of the Kremlin set in the midst of a thousand minor beauties. That view is a pleasant sight to see; for two great worlds of fancy meet in the architecture and in the landscape;—the splendid languor of

the East and the comfortable energy of the West. Prague is sometimes called the Gate of the East;—an epithet which is also given to Vienna; but Moscow is the true northern Gate of the East, just as Stamboul is that of the south.

Of course, in saying thus much, we do not mean to involve ourselves in the maze of definitions. The East is like wit and poetry: it defies definition. We have heard a man say that Augsburg seemed to him oriental; and the same foolish thing has been said of Madrid. A famous English general, going out to Bengal, wrote home that he found the East at Cairo, and left it there. At Suez many people think they leave the true Orient in their wake; the Orient to them being the country of Safie and Hassan,—the scenery of the 'Arabian Nights.' They forget, perhaps, that Haroun al Raschid was an Asiatic prince.

Moscow is certainly a Gate of the East. St. Petersburg is German,—a second and colder Berlin; not so well built, not so bright and pleasant, but with the same general qualities of stiffness, order and utility. No one could mistake it for an oriental city: Moscow one might. Mr. Lowth, who has wandered about Arabia, has a quick eye for all the Eastern colours and peculiarities; and in this volume he has given us an admirable picture—too much elaborated perhaps for general readers—of the great city which lies about the Kremlin.

He takes us to the Sparrow Hill for a general view; then to the Kremlin; to the Chinese town; to the main streets and boulevards; to the hospitals and barracks in the city; to the farms and convents beyond it; to the bazaars and shops, the manufactories and markets; to the hotels and private houses,—in all places an admirable guide. Nor does he dwell on the picturesque only. He has an eye to social matters, and notes with care the changes of thought and custom which are likely to affect the future of Russia. While visiting the farm of Count L—, he throws off a suggestive sketch. Mr. Lowth is observing to the Countess L— that they seem to have some good neighbours, alluding to the possible inmates of two handsome houses on a leafy ridge; to which the lady answers, sadly—

"I have not any neighbours now. Things are very much altered within these few years in all parts of Russia, and particularly round here. Those two houses belong now to persons we do not know, lately come there; but," she added, "I do not now much feel the want. If I wish for them I go to Moscow and stay a few days there and see my friends, and here I am very happy at home with my husband and my children." It appeared that these were men of the mercantile class, who had made fortunes in mills and trade speculations, and had bought these estates. 'But,' said I, 'how came these estates for sale at all? Was there no son to inherit in either case—no elder son?'—'Oh!' said the Count, 'we have no inheritance now of that kind in Russia, no advantage of primogeniture. When a proprietor dies his estate is divided among his children, sons and daughters.' I was not aware that this was the law in its full extent, and said so. 'It is unfortunately true,' said the Count. 'Peter the Great foresaw the downfall of the great families one day under this law of division, and he introduced a law of inheritance for the eldest son; but this was opposed to all the old customs and traditions of the country, and it created so much discontent that it was abolished in a few years, somewhere about the middle of the last century. The consequence is that the large fortunes of the Russian nobles are diminishing rapidly.'—'This is the case with us,' observed Monsieur B—. 'My father had a good estate; we were a very large family, sixteen children; every daughter takes, by law, a fourteenth share, and I had a number of sisters; so there was not much left for the sons. Of

course the estate was sold. My eldest brother had his share, and now he has eight daughters, and so far as one can judge he is likely to have eight more.' He said all this with a comic gravity, and finished it with a groan which made us all laugh. 'In which case it is to be hoped he will have no sons,' said the Countess. 'Or what would they do?'—'What indeed!' he replied. 'They must do the new thing—go into trade.'—'Your families are as large as our British ones, by your account,' said I. 'I have always observed in different parts of the Continent, at German Baths, and at Paris and elsewhere, that whenever I met with a large family of children, if they were not English they were sure to be Russians.'—'It is quite true,' said the Count; 'twelve and fourteen children are a common number with us, and you may imagine how this cuts up and destroys a property by subdivision. Our landed nobility are going out very fast.'—'This, in fact,' said Monsieur B—, 'is one of the causes of the abolition of serfdom. It had become a common thing in the subdivision of land for the son of a noble to be the owner of a cottage in the village and an acre or two of land and a couple of serfs. Could anything be more absurd for a noble? Then he was so poor that he was obliged to work for his living; he could not afford to be idle, so he worked with his serfs on the bit of land; and there you might see the noble and his two serfs at work together, all dressed alike. The whole thing was ridiculous.'—'Or the ruined noble went into the army and let out his two or three serfs to somebody else,' said the Count; 'the state of things was utterly rotten, and all sympathy with the noble on the part of the people had ceased.'"

This glimpse into the village life of Russia may suggest that the abolition of serfdom was less of a great political initiative than a simple act of registration. If the other serf-owners resembled those near Moscow, it is clear that serfdom has been abolished by the operation of natural laws.

Mr. Lowth has written a good and pleasant book.

Vestiarium Christianum. The Origin and Gradual Development of the Dress of Holy Ministry in the Church. By the Rev. Wharton B. Marriott. (Rivingtons.)

Church Vestments, their Origin, Use and Ornament, practically Illustrated. By Anastasia Dolby. (Chapman & Hall.)

THE author of the first of these books writes thus: "The question, what vestments are to be regarded as proper to offices of holy ministry in Christ's Church is one that of late has been keenly debated, and is still for various reasons exciting considerable interest." There are two orders of opinions on this subject; the one accepts the belief that church vestments are derived from those of the Aaronic priesthood, the other declares that the costume now in sacerdotal use was originally that of the laity in the early centuries, but modified as time went on. The author briefly discusses these views, and divides the history of the Church into three periods:—1, reaching to the fifth century; 2, to the ninth century; 3, the remaining years.

The costume for Christian ministration was, in the first period, in form, shape and name identical with that of persons of condition on solemn and glad occasions, and differed from their "working-day" dress in aptitude to such occasions. As time passed, modifications were introduced, which—here is the bearing of the inquiry before us—reflect the changes through which the various branches of the Church have passed. The second period was troubled, and the Roman garb became a distinctive mark of civilization, to be retained in sacred service long after it had vanished from common use. In the beginning of the third period the distinction between lay and ecclesiastical dresses attracted the attention of the

learned, and points of resemblance were noted between the latter and the Levitical costume, or dress of a separated order of men. Changes were then made to assimilate these forms of sacerdotal use wherever they differed, as was mostly the case. "So that if we take the eleventh or twelfth century as the point for comparison, instead of the age of the Apostles, the theory of an analogy in detail between the Levitical and Christian vestments admits of being maintained with great plausibility." This was the type of dress maintained by the Roman Church, with slight alterations, until now. At the Reformation, however, the English Church made considerable changes in these matters, and the result has been, says our author, thus stating the gist of his case, that the customary ministering dress of the English clergy during the last three centuries has been in colour and general appearance all but exactly identical with that assigned to the Apostles in the earliest monuments, and we conclude was the dress of Christian ministry in the primitive ages of the Church.

Thus far we have condensed these introductory pages. It is obvious that Mr. Marriott found a capital subject for a book which has reference to art, religion, customs, and civilization in all its Christian aspects, as well as to certain fiercely contested questions of the hour. We shall epitomize what is here written of the former period. The garments of ordinary life in the first century of our era were the same in all essential respects in Syria, Greece, Asia Minor, and Rome. Of these there were two types—that proper to labour, and that of state occasions and solemnities; the former was the short tunic, barely reaching to the knees, and freely girt about the body; a longer tunic reaching to the feet, with a supervesture, formed the second kind of costume; the supervesture was of the nature of a large blanket. To show the first of these orders of dress, our author refers to the representation in the Roman Catacombs of "the Good Shepherd," or Christ in activity, where the Man is depicted allegorically. When He is represented directly, the longer robes, which are so well known in the arts of all Christian ages, appear.

Our attention is next invoked to the colour of antique Christian vestments of ministration. Our author's researches bring little short of proof that it was white at first, the hue of festivity and worship, as with the Jews, and that the more pompous tints were employed for secular or state occasions. White would be most seemly for the gods, says Plato. With the higher priesthood of the heathens, however, white did not obtain: this fell out partly for the sake of distinction, partly because certain colours became the livery of certain gods. Thus it is not hard to understand the antagonistic feeling of the early Christians to coloured vestments. On this point St. Clement wrote that "coloured garments were fit only for women without modesty, men without manhood." No Puritanical old lady could have been more gleefully bitter than the venerable Alexandrian when he referred with applause and affection to the above-quoted words of Plato—"the excellent Plato, herein as in other things a follower of Moses." Our author puts the pertinent question—Had Clement known of vestments "coloured like unto flowers" being used in the highest offices of Christian ministration, could he possibly have said, as now we may hear him say, that, together with the dealers in costly ointments and the preparers of incense, the dyers of various wools should be banished one and all from the Commonwealth of Truth? "Could he, in that case, have said, as in fact he does, that these colours,

'bright like flowers,' are fit only for the worshippers of Bacchus, for the mummeries of heathen mysticism, for the vanities of the stage?" Good use is made here of the recently-illustrated mosaics in the Church of St. George at Thessalonica, which are of later origin than the time in question, although their bearing upon the general subject is complete. These mosaics are colossal figures of Byzantine saints, clad in palliums of sober colours and simple outlines, without embroideries or rich ornaments.

With such authorities as we have quoted Mr. Marriott builds up his case to the following conclusion:—

"In few words, one who examined those early monuments of the primitive age, with competent knowledge of the habits and the associations of colour characteristic of that time, would come to the conclusion that the dress he there saw was exactly such as we have pointed to in the three preceding chapters. He would see there a garb which thus far differed from the dress ordinarily worn; that by its form and colour it would at once suggest the solemn office of them who wore it."

That there were differences of no great importance between the habit thus worn and those of ordinary life cannot be doubted. In what did those differences consist invites an answer which must bear the gist of the whole question and its relatives. St. Jerome is invoked for a reply. He says, after referring to the Levitical priests,—"By all which we learn that we, too, ought not to enter into the most holy place in our every-day garments, just such as we will, when they have been defiled from the usage of ordinary life, but with a clean conscience and in clean garments (*mundis vestibus*) hold in our hands the sacraments of the Lord." This was written at the close of the fourth century by a saint who answers the questions before us on more than one occasion. No argument has been more frequently used in behalf of the "splendid" vestments now employed by the Roman Church than that which derives their claim for antiquity in Eucharistic service from the gift of a sacred vestment, made of gold tissue, by Constantine to Macarius, Bishop of Jerusalem. The original text upon which this story is founded says nothing about Eucharistic vestments, but refers to a gift for baptismal purposes. It also appears that Cyril, the successor to Macarius, sold this vestment not very long after, and that it passed into the hands of a stage-dancer, who came to grief and died.

Another authority for the use of coloured garments in ministerial offices turns upon the rendering of a passage in the Liturgy of St. James, from which it is inferred that "splendid" garments were in use for Christian ministry from an early period of the third century, to which this liturgy is assigned. The answer is thus given: 1. It is now impossible to determine whether any particular passage in any of the liturgies as they are now, pertained to the originals or not; we know that many have been changed, so that if the meaning of the term in question were what it is supposed to be, nothing would really be proved of the usages of the Church in the third century, in which, in its earliest form, the Liturgy was originally composed. But the meaning of the passage, genuine or not, is exactly the reverse of that which is sometimes supposed. The word upon which it all turns (*λαμπρος*) is habitually used by the later Greek writers in speaking of a "shining" or glistening white, corresponding to the Latin *candidus*. Had it been truly rendered as "splendid," that term does not inevitably imply rich colouring to have been used. The testimonies of the pictures in

the Roman Catacombs, and those of the mosaics in the early churches of Rome, Ravenna and Constantinople are successively and successfully invoked to prove the points which we have thus set forth in brief from this book. The second and third periods of our author's division are examined and illustrated with perspicuity, care, and with learning equal to those which have been bestowed upon the first in order. The progress of changes which are more important in their significance than in themselves, is chronicled with abundant knowledge, and to a result which will amply repay the student even if he does not accept Mr. Marriott's conclusions.

There is not a shadow of a resemblance between the work of Mrs. Dolby and that of Mr. Marriott, except such as their titles suggest. The former takes the view of her subject which is most apt to an embroiderer of copes, albs, corporal cloths, amices, mitres, maniples, chalice-veils, burses and the rest. She owns her unbounded obligations to Doctors Rock and Bock; she scolds Henry the Eighth and Oliver the Protector, does justice to the skill of our Anglo-Saxon ancestresses, illustrates with delicious enthusiasm what she calls "the lovely stitchery" of her favourite craft, and is an excellent guide to those who wish to see "what appertains to the Church in England," in "dresses and ceremonies deemed indispensable for a Christian ritual in England." Her taste, if we are to take the purely artistic view of the subject, and believe that she accepts the ornaments which are displayed here, is commonplace, not to say poor. On the whole, her work will answer its purpose, and may be serviceable to needlecraft-women.

NEW NOVELS.

Ralph Redfern. By the Author of 'The White Rose of Chayleigh.' 3 vols. (Saunders, Otley & Co.)

'Ralph Redfern' contains a story of genuine interest, well sustained and honestly worked out. It turns on a very unpromising subject, but it is treated in a hopeful, healthy spirit, and the end in which a perfect victory is at last obtained over an all but fatal temptation is fairly won. The hero, Ralph Redfern, is a medical student, full of genius, but rough, inarticulate, awkward,—with a fine, affectionate, sensitive nature, and one terrible propensity,—he is given to drinking. The author shows great insight into character in drawing Ralph Redfern; a pitying comprehension of the nature of the temptation working in a man like Ralph. He falls in love with a woman of very fine character, who with her eyes open marries him, as the only human chance to save him; there is no enthusiasm of self-sacrifice in what she does, and the result is brought about with much delicacy and truth to human nature. Ralph was a man worth trying to save. The temptations, the struggles, the relapses, the final victory, are all excellently shown, and the interest of the reader for both Ralph and his wife is kept up to the end.

Time, Faith and Eternity: Passages in the Life of Geoffrey Walker. (Skeet.)

The book which bears this portentous title is merely a collection of magazine stories of very moderate merit; of verses which may be called good verses of society, but with no claim to be better than those thrown off by gentlemen "who write with ease." The framework in which they are set purports to be the history of a young man who, wishing to follow a literary career, leaves his uncle, a substantial farmer who had brought him up, and goes to London

to push his fortune. After many hopes and some gleams of success, he is disappointed, and nearly dies of brain fever; but he recovers his senses, marries his cousin, who is much too good for him, and settles steadily down to study the law,—his uncle finding the means. There is some cleverness in the book, but a great deal more of pretentiousness and flippancy. It is evidently a first work, and the author seems to be quite young enough to allow hope of improvement.

Love's Matchless Might; or, Blanche—Her Choice. By Henry Hopkinson. (Chapman & Hall.)

THE heroine of this story may have excused her falsehoods to her father—her clandestine love affairs, her self-will, disobedience, folly and rashness, under the plea of "Love's matchless might," or that "she loved her love with an A because he was admirable, amiable, adorable," and deserved all the adjectives of praise from one end of the alphabet to the other: but we deny that Love, in spite of the "matchless might" attributed to him, ever inspired the bad grammar, vulgarity and foolishness here set forth. Blanche Veuve is come to the discreet age of four-and-twenty; the daughter of a rich man retired from business, she goes on errands of charity, "pities the sorrows of a poor old man," and falls in love with his son, a middle-aged, good-looking working man, who addresses her as Miss. After carrying on a clandestine correspondence with this young man, meeting him by "moonlight alone," and also walking with him "in parts of the town where no acquaintance would expect to see her," leaving her home, "clad in the very plainest costume consistent with her design of escaping notice from the servants, and so thickly veiled as to preclude recognition of her features by any but the impertinently obtrusive," she is treated by the author as the victim of a father with a flinty heart, of the old romance type, and of a ruffian brother—who design her to wed a worthless young man endowed with the sole but indispensable qualification of riches. After a stormy scene with her father and brother, her lover says "enthusiastically," "In the sight of all I take you, love; and he who mocks me in my labouring part, mocks Heaven, that gave me neither bread nor home but what my labour gains"! After which Blanche leaves her father's house, "with as small a bundle as, perhaps, any domestic servant who goes for a month's warning ever started from home with" to be married to her uneducated but rhetorical lover. There is a romantic ending tagged to the story; a forged will, and other customary incidents in daily life, and Blanche, after living for some time on bread and water, and sometimes not even getting that, becomes once more a young lady of property; and this tale about Love's matchless might is indited apparently to encourage young women to follow her example. The tendency of the story is worse than foolish.

Not Too Late. By the Author of 'Only George.' 2 vols. (Chapman & Hall.)

WE wish the author of this book had rested content with writing 'Only George,' and not troubled the world with another novel. The labour we have had in completing the perusal of this little production can hardly be realized by the imagination, and nothing but absolutely reading the whole of the two volumes will enable a person to estimate rightly the fatigue we have endured. 'Not Too Late,' is of the milk-and-water school; in fact, is a near approach to a state of pure water only,

and only the fact of its publication induces the belief that there is any milk at all in the compound. There are several lovers in it, some good, others indifferent, and one decidedly wicked, but all are unreal, commonplace and uninteresting. We can, perhaps, explain very shortly the general nature of our objections by saying that all the characters and incidents of the tale are such as can only find favour with very young and inexperienced girls.

Wolves and Lambs. By Charlotte Hardcastle. 2 vols. (Newby.)

ALL that can be said about this novel is, that it lacks power, and that any one who chooses to take the time may write one quite as good. We have no particular fault to find with it, and certainly no very good qualities can be said to distinguish it. Perhaps one failing which fatigues a reader more than the rest is the want of reality about the whole tale and all its concomitants. The characters, for instance, appear less like human beings than dolls. The latter, however, we know, are useful as toys for children, and we can only hope, in charity to the publishers, that this work may answer a similar purpose equally well.

Sunshine and Shade. 2 vols. (Bentley.)

THIS is a domestic novel of the ordinary type, its only original feature being the happy arrangement on its cover of the words which form its title. The story is agreeable, but commonplace. Its sunshine answers more or less to the Continental notion of our English climate, being the mild hazy cast, which implies that there is such a thing as a sun somewhere or other, though its exact position cannot be detected. Its shade is that of a tree, and in it the thermometer never marks a lower degree than the one corresponding to chastened sorrow. It is true that some people in the novel die abruptly, and that one person at least marries the wrong person out of pique, while the right person hardly knows that offence has been given. But all this is got over without much difficulty. Time, the great consoler, plays his part. The wrong person is too much of a lady not to die when it is expected of her. The right person looks with the true faith of a heroine to the end of the second volume, and remains constant. As there are no complications to speak of, everything comes right at the proper time, and without any fault against nature. We are not once shocked or horrified, or disturbed in any way. And when we close the book we can only say that we have been in good society, that some of the people we met were pleasing, that the girls were decidedly pretty, and it was easy to see that this was the opinion of some of the young men. We were sorry to hear that the clergyman had been in trouble about his son, and that the quietest looking girl in the room had lost her mother. Mrs. Hay seemed rather stuck-up, didn't she, dear? No answer.—"Dear" is asleep in the corner of the carriage.

Mr. Vernon: a Novel. 3 vols. (Newby.)

'Mr. Vernon' is a confused and complicated story, dull, but written in a gentle, refined spirit, the intention being apparently to show that violent passions always occasion great inconvenience to all the parties concerned. There are secrets that are not divulged, only because the story would end in the middle, if any one were gifted with common sense and behaved accordingly; there is a purloined will; a suicide, a run-away wife; an unfortunate attachment; debts, difficulties, and a great want of money. Mr. Vernon, who is quite old enough to

know better, lives for years, uncertain whether his wife is dead or alive; his son is brought up as an orphan by Mr. Vernon's most intimate friend, who knows the whole secret, but never reveals it. Mr. Vernon falls in love with the good heroine, and then goes in search of the faithless wife who had left him twenty years before. He is so overcome by her death-bed penitence that he shows his respect for her memory by refraining from marrying the young lady, with whom he had fallen in love, for two whole years, and indeed makes her very miserable by abstaining even from a declaration of his feelings! As to the long-lost son, Mr. Vernon accepts him in perfect faith, and nobody speaks a word of blame against the two women who make all the mischief in the book. There is no other harm in 'Mr. Vernon.'

Nine Years on the North-West Frontier of India, from 1854 to 1863. By Lieut.-Gen. Sir Sydney Cotton, K.C.B. (Bentley.)

AN officer, who has been employed on active service in all the Presidencies of India for fifty-three years, who went through the campaigns of 1816 and 1817, against the Pindaris, served under Sir C. Napier in the Sind war, and, finally, commanded on the North-West Frontier during the momentous period of the Mutiny, is entitled to be heard with the greatest attention and respect in all that concerns the army or the military affairs of our Eastern empire. In dealing with a work written by such an author on the subject of his actual experiences, it would seem to be the duty of a reviewer to look beyond mere questions of style and artistic composition, and to place before the reader the practical lessons to be gleaned throughout the pages. These relate, in the first place, to the frontier, on which Sir Sydney Cotton held his most important command; and, secondly, to India generally. We may say at once that in all that has reference to the frontier we most fully agree with the author; but in that which refers to the central government, we shall have to express, and to endeavour to justify, some dissent.

It was in September, 1853, on the melancholy occasion of the assassination of Col. Mackeson, Commissioner of Peshawar, that the author was first ordered to march to that city. He was then at Rawal Pindi, where what may be called the reserves of the Peshawar garrison are stationed. But the distance from Rawal Pindi to Peshawar is 100 miles, and at forty-four miles from the latter place the Indus intercepts the advance of succours, and it took four days for the troops under General Cotton to cross that river. Thus, with the utmost exertions, the General was unable to reach Peshawar in less than fourteen days, though the emergency was supposed to be most pressing. This first march, then, was a good specimen of the general mal-organization on the frontier. The reserves were far too distant, no carriage was ready for the troops, and the boats for crossing the river were procured by the merest accident.

One would have thought that the fearful calamity which befell the army of Kábul would have taught the Indian Government to employ all the precautions that the most profound consideration of the subject could devise in securing the garrison of Peshawar, and place the whole frontier in the best state possible for measures of offence as well as defence. With any European power but England that would have been the case; but the English, who, it must be admitted, can fight their way out of a difficulty better than any other people, are the most apt to neglect the commonest precautions for averting disaster. The truth of this remark

can easily be shown from the book before us, as we shall proceed to prove.

The Pesháwar Divisional Command extends from the river Jhelum to the Khaibar Pass, and is continuous on the north, west and south with the bravest and most dangerous semi-civilized tribes in the world. Man for man the warriors of the Bonérs, of Swat, of the Momand Waziris and Afridis, are little, if at all, inferior to Europeans in courage, strength and activity, and are besides excellent shots, and, as Sir C. Napier would have said, wicked swordsmen. With such a border the Pesháwar Division ought to be confided to the best general England can furnish, and his control should be absolute, subject only to the commands of the Viceroy in Council. In ordinary matters, such as the disposition of the frontier forces or occupation of posts, even the Viceroy ought not to interfere. In point of fact, however, the General of the Frontier finds himself hampered in a way which renders him almost powerless for good. "Thus, at Hoti Mardán, in the very centre of the Pesháwar Division (strange to say), there is a force under the Kohat Commander's orders, which cannot be interfered with by the Pesháwar military authorities, and *vice versa*; neither must meddle with the other, and hence endless difficulties and embarrassments arise." But it is not only the military authorities that clash: the Indian Government has been careful to continue the old blunder of divided authority, which was the cause of our destruction at Kábul. Instead of providing an able general and making him absolute on the frontier and responsible for its security, they appoint with him a Chief Commissioner, generally a comparatively young military officer in civil employ, who overrides his senior in everything. In consequence of this mischievous arrangement, the Khaibaris "robbed and plundered, and got back in safety to their mountain fastnesses; the whole ground between the military post and the hills being in the hands of the civil power. Not an outpost was allowed to the troops to cover their front, and the whole force might, at any time, in their beds have had their throats cut." "Col. Sir H. Edwardes, Major Hugh James and Col. Nicholson were first-rate officers, and they were the civil officers on the frontier at that time," but, after all, they had not one quarter of the experience of General Cotton, and should have been his subordinates. The greater their talents, courage and devotion, the more the pity that the army should have been deprived of their services. "To have the entire confidence of the troops and that natural influence so essential to military government, officers must be identified with their men, and must be associated with them in peace as well as in war," and though in emergencies Edwardes and Nicholson were ready to put off the toga and draw the sword, yet their continuous example and daily influence were lost to the army.

The general results of divided command, notwithstanding the singular excellence of both the civil and the military officers at Pesháwar, were exemplified in the want of decisive action against the Afgháns. In the Beri Valley expedition, that was the first in which General Cotton engaged, he "was not admitted to the State Councils until the plan of operations had been resolved upon"; and during the fighting "orders were flying about on pieces of paper, written by whom the author never knew, such as these,—'For God's sake, send out the Europeans,' and then again, 'For God's sake, recall the Europeans!'" In a word, "disreputable confusion prevailed, and a considerable force of valuable troops were placed in jeopardy by mismanagement." In other expeditions, where

the General had more control, he was more successful; but, on the whole, he was miserably cramped by the civil authorities. The worst case of all had well-nigh arisen at the most critical period—at the outbreak of the mutinies. On the night of the 11th of May, 1857, telegrams from Delhi and Ambála, announcing the Sepoy revolt, reached Pesháwar. The Afgháns had just before demanded the restoration of the province, and were hanging in armed masses on the frontier. At one time, 30,000 Afgháns had shod their horses to invade the British territory. There were more than 10,000 disaffected Sepoys at Pesháwar, the very *élite* of the Bengal army, who were only waiting the signal to rise against the Europeans; and of these, including the sick, there were of all ranks but 2,052. Nothing could have saved the frontier, or preserved the Panjáb from a general invasion of Afgháns and mutinous Sepoys, but the courage and decision of the General. On the 22nd of May, the very day the Sepoys had intended to rise, they were skilfully disarmed, and the success of this measure dismayed the Afgháns. Yet at this crisis the Panjáb Government proposed to withdraw from, and to surrender to the Afgháns, the Pesháwar district. Fortunately, Edwardes, Cotton, James and Nicholson combined to urge the Government to withdraw from this ill-considered and pusillanimous extreme; and by their representations India was saved. This being the case, it must be admitted that the high honours which were conferred on others were really due to Sir S. Cotton, and that the second class of the Bath was an inadequate reward for his transcendent merits. In all his subsequent arrangements and operations,—in a word, throughout his career,—he maintained the same standard of excellence; and had he not been fettered by the civil authorities, the effect of his measures would probably have been to tranquillize the frontier for a long period.

So far we go along with the author; but on questions of Imperial policy we differ from him. He says, for example, that there never was a doubt in his mind "that the proper policy of England is to occupy Kábul." Here we must withhold our assent. No doubt the Kábul "disaster ought never to have occurred; and a few resolute men might have saved our troops and our credit." It is true, too, that "the civilization of demi-savages is certainly one of the most important dispensations of Divine Providence in placing us where we are," so far as we may venture to read what is inscrutable. But there are demi-savages nearer home than Kábul; and even if the occupation of Kábul could be morally justified, it is quite certain that, financially, it would be a gross blunder.

Still more do we dissent from the doctrine, that throughout India "military government should not only prevail, but must be paramount." What!—after so many years of successful civil government, are we to turn all India into a vast camp? The very intimation of such a thing would array against us the masses who are now favourable to us, and who showed their goodwill at the most critical of all periods, when a vast army of their countrymen had begun a war of extermination against all Europeans. In these matters, the General, we think, pushes his theory too far; but while he keeps to the frontier question, his arguments are sound.

We cannot conclude without observing that the printers of this book are somewhat to blame. There are numerous typographical errors, and such words as Saardat-Khan, Heratt and Peshwar are most unsightly. The map, too, is very faulty. According to it, Kábul is but 13½ miles from Jelálábád. At page 3, the ferry at

Atak is said to be 44 miles from Pesháwar, but according to the map it is only thirty.

George Fox, the Friends, and the Early Baptists.
By William Tallack. (Partridge & Co.)

Mr. William Tallack prefaces a brief memoir of George Fox's life and services with a statement of the past achievements and present position of his Society. Both in the personal memoir and the historic survey the author exhibits abundant knowledge and freedom from prejudice; but the feature of his book which distinguishes it from other volumes on the same subject is its careful demonstration that "George Fox was rather the organizer, or completing agent, than the founder of Quakerism"; that his doctrines were taken mainly from the Baptists, with whom he associated intimately in the first years of his ministry; and that several of the peculiarities of opinion and practice—which in these later times have given distinctiveness to the Friends—are clearly referable to the same source.

To students who have considered minutely the religious agitations which resulted in, attended, and followed the Reformation, there is, of course, nothing novel in this assertion of the origin of the principles and usages of Quakerism; but whilst the parentage of George Fox's system has been strangely overlooked by his numerous biographers, the nature of his labours has been even more strangely misapprehended by the great body of educated Englishmen who keep Hooker's 'Ecclesiastical Polity' in their libraries, but seem more disposed to commend than to peruse it. Though Hooker died in the first year of the seventeenth century, and forty-seven years before George Fox commenced his public ministrations, he had observed attentively the demeanour of separatists who closely resembled the Friends of Charles the Second's reign. The exaltation of the inner light above the doctrines of churches, and even above the statements of Scripture, which was a prominent feature of Fox's theology, and in recent times has occasioned the Friends much perplexity and misfortune, was noticed by the author of the 'Ecclesiastical Polity' as a distinguishing feature of those early enthusiasts, concerning whom he writes in his Preface:—

"Wherefore, that things might again be brought to the ancient integrity which Jesus Christ by his word requireth, they began to control the ministers of the Gospel for attributing so much force and virtue unto the Scriptures of God read; whereas the truth was, that when the Word is said to engender faith in the heart and to convert the soul of man, or to work any such spiritual divine effect, these speeches are not thereunto applicable, as it is read or preached, but as it is engrafted in us by the power of the Holy Ghost, assuring the eyes of our understanding, and so revealing the mysteries of God, according to that which Jeremiah promised before should be, saying, 'I will put my law in their inward parts, and I will write in their hearts.'"

Whilst these Elizabethan zealots thus asserted the primary doctrine of the Foxian Friends, they anticipated the abhorrence which later enthusiasts expressed for usages that had any savour of earnest enjoyment, or indicated forbearance towards pagan superstitions:—"Where they found men, in diet, attire, furniture of houses, or any other way observers of civility and decent order, such they reprov'd as being carnally and earthly minded." They rendered themselves conspicuous in law courts by declining to be sworn witnesses, and opposed the interests of Government by "forbidding oaths, the necessary means of judicial trial, because Christ hath said, 'Swear not at all.'" Raising their voices against the sinfulness of

RECENT POETRY.

Poema. By John Edward Howell. 2 vols. (New York, published by the Author.)

THOUGH the poems of Mr. Howell come to us heralded by the raptures of many Transatlantic critics, we suppose that in America, as in England, the numerical strength of literary judgments is not necessarily the most valuable fact in a decision. For our own part, we cannot indorse the conclusion that, "to say the least of 'Pocahontas,' it is the most charming poem in the English language." 'Pocahontas' is probably the poem by which Mr. Howell is most widely known. Of its merits, the reader shall at once judge for himself from a favourable example—the following apostrophe to woman and her love:—

The Garden envied thy perfume
Above the odour of its flowers,
And in thy flight snatched off thy bloom,
Last traces of heaven to fly its bowers;
Yet sped enough with thee, to scent
The desert ages with thy breath,
To rally life from banishment,
To wave afar the steps of death.
Hast thou cast all behind thee then,
We had thee now but half restored;
Thy heart withdrew, to bloom again,
And love her rare delight afford;
Thy heart, though Sundered heaven of guile,
A flood of regal charities,
Thy face to heaven returned its smile,
A broken mirror of the skies,
Swayed as the tides caress the deep,
The sluggish ocean of his soul,
Who gave thee tears enough to weep
A sea, and it were half the whole.
With ministries of love profound,
With hope that hoped his late reform,
Thou wert as if a victim bound,
The prey of fire, the sport of storm,
Thy torturer knelt before thy feet,
Or, fawning grimly by thy side,
How less the lord of Eden meet
Companion of his charming bride,
O woman down the ages cast,
As though of lust thou wert the toy
That wooed thee first, and scorned thee last,
Yet half thy heart could not destroy.

To us this, where intelligible, seems in feeling the essence of commonplace; in its attempts at fancy, the cheap tinsel that decks the commonest fabrics of thought.

The stanzas entitled 'Magdalen' have evidently been suggested by Hood's 'Bridge of Sighs.' Here is the first stanza:—

Show her aside—or in the tide!—
River—so deep, so swift and wide,
Where filth is cast, as it rolls past—
Quick!—push her in—bury her sin—
How shall she wash and life begin?
Her sin, so thick, without—within,
No sea shall last, for stains so vast.

Of 'Magdalen,' an American critic observes that it "must have been written in heaven." It is possible that celestial commodities do not improve by exportation.

The Idolatress; and other Poems. By James Wills, D.D. (Hotten.)

It is to the credit of Dr. Wills that, at a period when poetry rarely aspires beyond idyllic and domestic subjects, he has chosen a lofty theme, and everywhere striven to work it out with a worthy elevation of thought and diction. 'The Idolatress' is a drama, of which the chief persons are a "King of Israel," who, though believing in Jehovah, permits the worship of idols, and Jerada, a Tyrian woman, whose charms and prayers win him to this sinful toleration. The struggle between conscience and passion in the heart of the King, his redemption from his moral thralldom by a deserted wife, and the final renunciation by Jerada herself of the idols whom she has served, are the leading incidents of the poem. A chorus is introduced, which embodies the sentiments of Israel to the King; while the heathen creed finds its representatives in spirits and other fantastic ministers of Evil, the most striking of which is the tempting

and scoffing apparition named "The Stranger." Amongst the minor characters Rezon, the Jewish demagogue, may be mentioned as vividly painted, though perhaps with too evident an animus against democracy. One great merit of 'The Idolatress' is to be found in the ability with which the writer has contrasted a spiritual faith and its claims on the conscience with a material faith that captivates the imagination through the senses. He has presented this contrast with great impartiality; and, though the reader is of course taught to side with the religion of the Hebrew, he is enabled to appreciate the charms of paganism and to acknowledge the grounds, however deceptive, of its strength. But it is in the nature of merit of this kind that it is revealed by a chain of argument which loses its value for the reader if the links are severed. Hence we are obliged to ignore in quotation much that is best in Dr. Wills's poem, and to content ourselves with one descriptive passage, in which the King, under the sorcery of an evil minister, is represented as looking forth from his palace by night:—

There is a sweetness in the night. I'll taste it.
The dream brought healing, if I dream it were,
And leaves a dance of feelings in my breast
Too gay for mere illusion; or if so,
All that conveys delight is fair illusion.
All is as fancy paints it, and the sense
Yields to receive the coloured outward shapes
Of what we deem reality. The scene
Which now before me spreads so fair, where sleeps
The moonlight over streets and terraces,
And tracts of bowery distance far retiring,
Where shadowy masses blend with fading light,
As if calm sleep and death together meeting,
Lay spent in conflict of their elements,
Which should be deemed the gentlest—what are they
More than a lovely dream, which the dull truth,
With morning's first grey gleam, shall disenchant
Into the trite and base realities?
Dark roofs, poor tents, rude paths, and sun-dried fields,
Now merged in yonder soft obscurity,
Which lies like sleep around their nakedness.
So ends the painted phantom of man's life!
Yet wherefore seek this knowledge? Why believe
Yon beautiful expanse of moonlight scenes
Less than their lovely seeming? It is well
To be so cheated; were all dreams thus bright!
Yet it is strange, that scene of solemn beauty
Should wake these dull imaginings. * * *

A far low murmur from the villages
Of Judah's land, by distance and the breeze
Attempered into concert with the streams,
Comes blended on the ear from many a vale.
And now soft music on the air of night
Pours its low modulations from afar,
So faint, the listener scarce can deem he waketh,
But lists in sleep the visionary song
Which binds the soul of Nature in repose.

And with one example of the writer's lyrical grace:—

VOICES. In the forest hast thou strayed,
At autumn-evening's fall,
And bath thy wandering footstep stayed,
And thine eye recoiled from the haunted shade,
At the spirits' whispered call!
Hast thou felt a chill in that cold dim light,
At some shadow pale and grey,
That formless glides through the silent night?
Or if spectral forms thy dream affright,
Wise mortal, what be they?
Say, whence the thrill of mystic dread?
Can warrior fear things still and dead?

Thou ownest the secret moving power
Of terror, beauty, grace:
When Nature woe with breeze and flower,
When vales are bright and mountains tower,
The Genius of the place
Speaks, voiceless, to thy heart.
'Tis Nature's spirit language, far
Beyond the seer's or poet's art,
When fancies wild on fancies start,
Our utterings they are.

On the whole, however, 'The Idolatress,' framed on classic models, is chaste even to severity in style. The imagination of the writer must be sought for in the work as a whole. 'The Court of Darkness'—the poem which follows—is framed after a less rigid type, and will give to many readers a still higher sense of the author's power in fancy and even in tragic intensity.

Tragic Dramas from History; with Legendary and other Poems. By Robert Buchanan, M.A. 2 vols. (Edinburgh, Edmonston & Co.)

Of the five dramas, in as many acts, which chiefly occupy these two volumes, all the subjects are remote in time. Four of them are British, and two out of these four have their scenes in the writer's native country, North Britain. Respect, in its best and most earnest sense, denotes emphatically the tribute due to Prof. Buchanan for his labours. He has brought to his dramatic themes all the advantages of research, of good taste, and of executive power at once patient and vigorous. We do not doubt that many others will feel the interest which we have felt in perusing pages all of which bear witness not only to the conscientious pains taken by the writer, but to his natural endowments. The one quality of which we could desire a larger display is imagination. Prof. Buchanan interests, informs, pleases; but he does not inspire. Passion even is at his command; but that poetic atmosphere which invests with grandeur and beauty the exhibitions of force is not so conspicuous as force itself. For example, in the tragedy of 'Wallace'—who, though less legendary, seems to Scottish poets what King Arthur is to English poets—we have the following scene, describing the execution of the patriot and of Lady Comyn's remorse. The interlocutors are King Edward, the Earl of Gloster, and Lady Comyn:—

GLOST. In silent but not sullen majesty,
He bore his torture's lingering ordeal,
Which, while it forced the firmest on the shudder,
Even in the looking on, wrung not from him
One audible groan, as with his eye a-fixed
Upon a psalter-book, his mother's gift,
Which he had ever carried in his bosom,
Even from his childhood, and the which a priest
Held up before him, he did gaze thereon
Till the glazed sense grew dark. And when at length
The headman with his bloody fingers, tore
From forth the mangled trunk his quivering heart,
And flung it in the flames, that eagle eye,
Which I so oft have seen 't the battle's front,
Like heaven's own lightning flash, with one quick glance,
Meek as a seraph's, he turned, smilingly,
Heavenward, then closed, and with a sigh expired.

(QUEEN faints.)
Ed. Look to the Queen, there! have her to her chamber.

GLOST. And when the deathman held his severed head
Aloft and cried—Behold a traitor's head!
Long live King Edward!—not a voice a-mend him;
But the dense multitude, dispartingly,
Fled o' the instant: women did shriek and faint—
Men sobbed—and as I hurried past, I saw
My Lord of Canterbury on his knees,
Weeping aloud.

LADY C. Oh, thou hast murdered him,
Thou bloody Herod! and his righteous blood,
Exhaled to heaven, will rain down sorrows on thee!
All good men's prayers be turned to curses on thee!
The friar's vision be glad thy savage ear!
Never good tidings glad thy savage ear!
Never thine age look on one hour of quiet!
Thy tyrant's couch be conscience-sprunt with nettles:
Comfort be banished from thy dying bed!
And when thou diest—

PEMB. Fye, sister, art thou mad?
LADY C. Oh, would I were! for then I should forget
That I'm his murderess too,—that I have murdered
The noblest, bravest, best—the man I loved—

Amongst many proofs that Prof. Buchanan can write with picturesque effect is this description of old Dumbarton:—

Ay, old Dumbarton! I do love thee well.
Oft on thy peak, smitten by sun and storm,
Bushless and bleached, scarred with the dint of centuries,
Down the unscalable and fissured steep,
I've gazed agiddy, watching the Atlantic,
And from far western worlds, yet unexplored
And nameless, did his murmured worshipping—
For so did fancy deem—as he did bathe
The blessed rock that gave Iona's saint,
The holy Patrick, birth. From the 'Yond shore
Meanwhile of Clyde, fringed with its balmy birchwoods,
Touched by the breath of May, the gentle south
Came kissingly across, dispensing health,
Dispensing fragrance!

The minor poems of the writer show, in their degree, the same qualities which are to be found in his dramatic works. These volumes, though deficient in one great element of the poetic drama, possess a just title to public attention.

We may name, amongst other dramatic works, *The Duke's Daughter: a Classic Tragedy* (Trübner & Co.), and *Enderby: a Tragedy* (Baillière).—In both works a note of true feeling is now and then touched, a glimpse of beauty now and then afforded; but the two dramas are unfortunately also alike in their crudeness and in a conventionality of phrase which overpowers whatever is simple and genuine. The author of 'Enderby' can be real enough in his humorous sketches. There is a soliloquy, for instance, by a drunken man, which might have been jotted down from the life by a shorthand-writer; but this ugly bit of reality only makes more evident, by contrast, the generally artificial character of the piece.—*Poems on Sacred, Classical, Mediæval, and Modern Subjects*, by John Wesley Thomas (Stock), are also to some extent dramatic compositions. They have that cultivated mediocrity which is the most fatal type of the commonplace, and which allows far less hope for the future than failures which merely betray inexperience and want of skill.—In *The Poetical Works of Samuel Lover* (Routledge & Co.) we have the collected poems of a writer who has given us some lyrics which are now household words, and who has combined in them, with a genial humour peculiarly his own, the tenderness of sentiment and happiness of phrase which were characteristic of Moore.—*Songs and Verses, Social and Scientific*, by an Old Contributor to "Maga" (Blackwood & Sons), are lively and humorous compositions. They abound in swing and rattle. Some of them are comparatively recent; others, written years since, still retain much of their fun and their spirit.

OUR LIBRARY TABLE.

Ireland under British Rule. By Lieut.-Col. H. J. W. Jervis, M.P. (Chapman & Hall.)

State Papers concerning the Irish Church in the Time of Queen Elizabeth. Edited from Autographs in Her Majesty's Public Record Office. By W. Maziere Brady, D.D. (Longmans & Co.)

HERE is the old story, or materials for it, all over again. Col. Jervis states the case with unusual impartiality, though he sometimes quotes authority that is the reverse of trustworthy. His conclusion is that the sole remedy for Ireland is "education." The education required should teach those who are restless under old laws that their own fathers made them, and that nobody is to blame for it. Men should learn that a shabby, idle gentility is not more dignified than an honest trade, against which there has been an old prejudice in Ireland, because the Danes were even more commercial than they were warlike. Some Irishmen have to learn that the murder of a landlord is not a thing worthy of being praised. When Irish landlords are not made the marks of cowardly assassins, our Prince himself may set the example of becoming one, and there will be no want of others to follow the fashion. Another branch of Irish education should teach the ultra-Irish, modesty. They have an idea that they possess, exclusively, all the virtues in the world. Mr. Maguire encourages them in this idea, and even goes so far as to tell his countrymen beyond the Atlantic, that their virtues are their own, but that their vices, if they have any, have been caught, with other diseases, from the Americans among whom they dwell. Altogether, the education that the Colonel requires would demand a long time before it would effect what Ireland most stands in need of,—men who will forget the past, and work together for the future. If St. Patrick, when he "banished all the serpents," could only have annihilated that most loathsome of creatures, the "trading Irish patriot," he would have saved the country from the plight in which the "vested Irish grievance-mongers" have kept it and will continue to keep it. Dr. Brady contributes a hundred State Papers to show that the Reformation in Ireland was not brought about by fair, but by the

foulest, most fraudulent, sometimes most cruel means. He thinks this was not previously known, and the Rev. Doctor publishes it in order to add his contribution to the education of the Irish people. It was, however, very well known,—quite as well as the story of the equally reprehensible bigotry and cruelty of the antagonistic party. It is, however, just what the two parties should do their best to forget, and would perhaps forget if they were left to themselves, and had leisure to see that a pursuance of present co-operative industry would be more profitable than nursing their wrath as Christian gentlemen narrate to them the history of past wrong. What Ireland most needs are those practical teachers to whom Heaven promised its blessing, namely, the peacemakers.

The Life and Career of Henry Lord Brougham. By John M'Gilchrist. (Cassell & Co.)

THIS is a volume of "Cassell's Representative Biographies." It made its appearance a few days after Brougham's death: it must then have been ready, and posted up from time to time: probably the greater part was printed off before the death took place. For a production of this kind it is creditable; it is pleasant to read, and, it seems to us, generally accurate. It certainly gives a good and striking idea of its subject. But we would by no means recommend implicit reliance. We are told that in 1832, when the House of Lords and the nation were at a dead lock about the first Reform Bill, Wellington said, "The people of England are quiet enough if left alone; and if not, there is a way to make them." This no one will believe; for our parts, we do not remember even a rumour of such a speech. Here and there is a little slip: the celebrated Demerara case of the missionary Smith is given to *Barbadoes*, insurrection and all. But such things do not occur often; and we can recommend this work to our readers as much better than they might have expected at the notice, and as likely to forestall and prevent accounts which would be got up as hastily as this more deliberate production was brought out. Who is to write the standard life of Brougham we cannot guess; but whoever may do it, we hope it will not be toned down, and made select and proper and conventional. The greatest of biographies is one in which the rougher side of character is shown in its every-day action. Some think that Sam. Johnson is a particular case in which this could be effectively done. We do not believe it: we think that unfiled and unvarnished reality would make any biography interesting; but even if we grant it, we contend that Brougham is another of the particular cases which would bear a Boswell with much addition to his own fame, and increase of interest to the reader.

The Story of a Round Loaf. Illustrated by E. Froment. (Seeley, Jackson & Halliday.)

THIS tale gives a history of the adventures of a little French boy who was sent on an errand with a ring-shaped loaf. The story, being intended for children, is childish and pleasantly told. We have never yet seen a boy, French or other, going on an errand in no more complete costume than the design here shows "little Louis" to wear; the shortest of shirts and a cap with a tassel are scant enough in all conscience. Apart from this absurdity, the publication will, doubtless, amuse its intended order of readers.

Plain Words on the Art and Practice of Illuminating. By Mrs. Charles B. Cooper. (Gladwell, Richardson & Co.)

OF books on the art and practice of illuminating there have been more than enough. This is one of the least pretending of its class; it gives a brief account of the history of the art, with very succinct directions for its exercise, indicates the proper materials and the nature of the common emblems, and comprises two commonplace alphabets for copying. For those who can draw moderately well and are entirely ignorant of painting of this description, this little work may be useful in acquiring the rudiments of the craft in question.

The Village Doctor. Familiar Conversations on the Science and Art of Preserving Health. By Madame Hippolyte Meunier. (Hachette & Co.)

WITH frequent allusions to Florence Nightingale,

the "Village Doctor" explains to Jacques, Marie, Rosalie and other pupils in Hygiene the services which air, water, heat and food may be made to render to the physical welfare of children and adults. Madame Meunier speaks with intelligence in favour of cleanliness, domestic ventilation and judicious diet; and her remarks on vaccination and nursing are characterized by sagacity and knowledge; but she urges nothing that has not for many a day been an affair of popular knowledge in this country.

A Shilling's Worth of the United States of America; or, an Epitome of its Finances, Railroads, Trade, Laws, Population, &c., &c. Compiled by Balding, Keith & Co. (Cassell, Petter & Galpin.) The amount of information concerning the United States contained in this statistical treatise is scarcely worth a shilling; but the compilers may be credited with success, since their main object is to announce that persons with money to invest in American enterprise may apply for instruction and counsel at 80, Lombard Street. "If you wish," says the obliging editor to speculators ambitious of transatlantic investments, "to know anything about the United States of America which you do not find in this 'Shilling's Worth,' you have only to inquire, by letter or personally, and, if possible, you will be answered to your entire satisfaction by Balding, Keith & Co." It is needless to observe that such a product of commercial literature cannot be judged as a work of Art.

Warne's Bijou Books. Pedestrianism, Health, and General Training. By Stonehenge. With Illustration. (Warne & Co.)

NOVICES in pedestrianism will find "Stonehenge" a clear and judicious counsellor with respect to diet, exercise and the treatment of such bodily inconveniences as usually arise from severe training.

The Founders of the Belgian Monarchy. Leopold I., King of the Belgians. Founded on Unpublished Documents.—[Les Fondateurs de la Monarchie Belge, &c., par Théodore Juste.] Part I, 1790—1832. (Bruxelles, Muquardt; London, Trübner & Co.)

To the details in Mr. Hyman's 'Popular History of the Reign of Leopold' is now added M. Juste's new volume illustrating the lives of the founders of the Belgian Monarchy, and narrating that of Leopold from his birth to his accession to the throne of Belgium, in the prime of his life and vigour of his intellect. The story is very well told, but there is little in it that is new to an English reader. What unpublished documents may contribute will probably be told in the Second Part. If there be a striking fault in the first portion it is, perhaps, in the panegyric style of the biographer. His hero is something above humanity. It is very well known, however, that Leopold had his weak points. The acts he accomplished for Belgium, as King, warrant all the gratitude that is readily paid to him; but he is not to be adduced as a high example of morality.

To Constantinople by Vienna, the Danube and the Black Sea.—[A Constantinople, par Vienne, &c.]—By the Author of 'Les Horizons Prochains.'

THE author of this narrative of travel writes with picturesqueness and humour. Tourists on the line of his movements will find him an entertaining companion; and to a larger class of English readers his volume may be commended as a book by which young people may enlarge their knowledge of Eastern Europe, whilst extending their acquaintance with the French tongue.

We have on our table *A Layman's Faith, Doctrines and Liturgy*, by a Layman (Trübner),—*Korah and his Company*; with other Bible Teachings on Subjects of the Day; with an Appendix, by G. L. Drew, M.A. (Skeffington). New editions of *Morning and Evening Meditations*; with *Prayers for Every Day in a Month*, by Mary Carpenter (Routledge).—*The Manchester Psalter*; comprising the Morning and Evening Prayer, Litany and Communion Service (set to the Ancient Plain-Song of the Church), together with the Canticles and Psalter pointed for Chanting; with Two Hundred Appropriate Chants, and an Appendix containing

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One Hundred additional Chants, edited by the Rev. John Troutbeck, M.A. (Novello).—*The Sea-Fisherman*; comprising the Chief Methods of Hook and Line Fishing in the British and other Seas, and Remarks on Nets, Boats and Boating, by J. C. Wilcocks (Longmans).—*On Foot through the Peak*; or, *a Summer Saunter among the Hills and Dales of Derbyshire*, by James Croston (Heywood).

LIST OF NEW BOOKS.

Austen's *Munimenta Academica*, Part I. roy. 8vo. 2 vols. 20/ hf. bd.
Art-Journal Catalogue of Paris Exhibition, 1868, roy. 4to. 2/ cl.
Barard's *Studies of Trees from Nature*, 3 Parts. fols. 48/ wvd.
Clarke's *Discourses on Religion and Duty*, cr. 8vo. 7/6 cl.
Collins's *The Moonstone*, a Romance, 3 vols. cr. 8vo. 31/6 cl.
Cyclo (The), by J. J. E. W., cr. 8vo. 3/ cl.
Eaton's *Nature and Art*, a Poem, cr. 8vo. 9/ cl.
Farmer's *Full of Man*, and other Sermons, 6/ cl.
Ferguson's *Things New and Old*, Discourses, cr. 8vo. 3/6 cl.
Fowler's *Advantages of Milford Haven as a Port*, 8vo. 1/6 swd.
Fowler's *Sermons in Salisbury Cathedral Church*, cr. 8vo. 3/6 cl.
Fragments of a *Journal saved from Shipwreck*, 6/ 2/6 cl.
Fraser's *Sea-side Naturalist*, Out-door Studies, 12mo. 3/6 cl.
Handyside & Co. on *Works in Iron*, obl. 2/6 stiff cover.
Holt's *Kynwif*, cr. 8vo. 5/ cl.
Horne's *Introduction to the Bible*, ed. by Ayre, cr. 8vo. 6/ cl.
Jones's *Twenty Sermons*, cr. 8vo. 3/6 cl.
Kitchen's *Geometrical Note-book*, 4to. 2/ swd.
Lindley's *Nathan the Wise and Emilia Galotti*, cr. 12mo. 2/ cl.
Lockyer's *Elementary Lessons in Astronomy*, 12mo. 5/6 cl.
Lynch's *Rivulet*, a Contribution to Sacred Song, enlarged, 3/6 cl.
New Ground, by Author of "Heir of Redclyffe," 12mo. 3/ cl.
Paxton's *Botanical Dictionary*, revised by Herman, 8vo. 25/ cl.
Peabody's *Christian Days and Thoughts*, 12mo. 3/6 cl.
Reid's *Child-Wife*, a Tale of Two Worlds, 3 vols. cr. 8vo. 31/6 cl.
Reimann on *Aniline and its Derivatives*, rev. by Crookes, 8vo. 10/6
Reynolds's *Modern Methods in Elementary Geometry*, cr. 8vo. 3/6
Schneizer's *German Preparatory Course*, Part 2, 12mo. 1/6 cl.
Shakespeare's *Comedies*, rev. by G. G. Colley, 8vo. 3/6 cl.
Shaw's *Servicing Jesus*, or the *Crucifixion of Children*, 12mo. 5/ cl.
Sketchley's *Mr. Brown at the Seaside*, 12mo. 1/ bds.
Spurgeon's *Evening by Evening*, Readings for Evening, 4to. 3/6 cl.
Story of *Malrudd*, or *Our Run in India*, cr. 8vo. 3/6 cl.
Thomas's *Early Sassanian Inscriptions, Seals and Coins*, 8vo. 7/6
Time, Faith and Energy, a Novel, cr. 8vo. 10/6 cl.
Tuning's *Evangelist's Four*, rev. by J. J. E. W., 12mo. 5/6 cl.
Uryin's *Manual of Law relating to the Office of Trustee*, 12mo. 12/
Wanklyn and Chapman's *Water Analysis*, 12mo. 5/ cl.
Winlow's *Tree of Life*, its Shade, Fruit and Repose, 18mo. 2/6 cl.
Young's *Search after Livingstone*, 12mo. 6/ cl.

GEOGRAPHY IN PUBLIC SCHOOLS.

THE Royal Geographical Society have determined—on the suggestion of Mr. Francis Galton—to offer a series of prizes to the pupils of a number of schools, specified in a printed list, for proficiency in Geographical study.

In carrying out this plan, the Society are about to invite competition on the part of the teachers and scholars of the following thirty-seven schools:—

English Schools: Birmingham, King Edward's School; Brighton College; Cheltenham College; Clifton College; Dulwich College; Eton College; Greenwich, Royal Naval School; Haileybury College; Harrow; Hurstpierpoint; Liverpool College; London, Charter House, Christ's Hospital, City of London School, King's College School, Merchant Taylors', St. Paul's, University College School, and Westminster;—*Manchester School*; Marlborough College; Repton; Rossall; Rugby; Shoreham; Shrewsbury; Uppingham; Wellington College; Winchester.—*Scotch Schools*: Aberdeen Grammar School; Edinburgh Academy; Edinburgh High School; Glasgow High School.—*Irish Schools*: Ennis College; Enniskillen Royal School; Dungannon Royal School; Rathfarnham, St. Columba's College.

The following Circular Letter will be sent to the Head Masters of the invited Schools:—

"Royal Geographical Society, 15, Whitehall Place, S.W.

"Sir,—By order of the President and Council I have the honour to inform you that the Royal Geographical Society propose to encourage the study of Geography in Great Britain, by the offer of prizes for general competition among the boys of the principal Schools, as indicated in the accompanying list. The Royal Geographical Society offer two Medals of Gold and two of Bronze, one of each to successful Candidates in an annual Examination in Political Geography and in Physical Geography respectively. The Society will also publish the names of such other boys as may have eminently distinguished themselves in the Examinations. The Examination will take place on the first Monday in May, 1869, and will be repeated in each succeeding year until further notice. The Examination will be conducted by means of sealed papers of questions, sent simultaneously to the invited Schools. A copy of the several forms to be used in connexion with the Examination, is appended to this letter. The only limitations in

respect to the competition are as follow:—Four boys only in each of the invited Schools can be admitted to the Examination in Political Geography, and the same number to that in Physical Geography. No boy can compete in both subjects in the same year. A Medallist may not again compete for the same Medal. The President and Council will be glad to be informed whether any boys from the School over which you preside, are likely to compete. They will give due consideration to any remarks or suggestions you may think proper to make in reference to the Examinations of future years. "H. W. BATES, Assistant Secretary."

"To the Head Master of ——— School."

Examiners will be appointed by the Society; also examination papers. The success which has attended the experiment of the Society of Arts encourages the hope that these new efforts will not be thrown away.

LADY MARY WORTLEY MONTAGU.

July 9, 1868.

A paper in the current number of *Blackwood's Magazine* on the subject of Lady Mary Wortley Montagu is a curious example of the small amount of study and preparation which is thought necessary in these days for writing a magazine article. About seven years ago I published, with the authority of Lady Mary's descendants, a new and complete edition of the letters and other works of that celebrated literary lady, including a great deal of original matter from the Wortley Manuscripts in the possession of the Earl of Harrowby. The *Athenæum* on that occasion did me the honour to make my prefatory memoir and notes the subject of a series of articles, evidently from the pen of a critic deeply versed in the literary history of Lady Mary's time. A glance at this edition would at least have convinced the contributor to *Blackwood* that his heroine—if baptismal registers are of any authority—was born before 1690; and did not send her translation of Epictetus to Bishop Burnet "when twenty." It would also have given him some light on the subject of her correspondence with Pope, her alleged "starving a sister"; the compilation of the well-known Turkish Letters, and other vexed questions. It would certainly have obviated some very absurd speculations upon the subject of Lady Mary's retirement from England in 1739, and her affair with the gentleman whom Horace Walpole and the writer in *Blackwood* erroneously call "M. Ruremonde" in the year 1721. In the old days, when literature had not yet become a trade, a writer undertaking to treat of a given subject would certainly have taken care to inform himself at least of the existence of facts and documents of so much importance to his theme as these; but it is abundantly evident that this is just what the writer of the article in *Blackwood* on Lady Mary Wortley Montagu has neglected to do.

MOY THOMAS.

THE NAME "JEHOVAH."

July 6, 1868.

Mr. Chance finds that my note on "Jehovah" contains only two new and original statements, and that both are false. He might have added, that they are both immaterial to the main argument. To the falsity of the first, that the termination *ah*, even when appearing at the end of derivatives from roots with *h* as third radical, is essentially feminine, I cannot subscribe, even after the list of words by which he thought to level me at a blow. As to the second point, that there are five words in the language which have *o* before *v*, he is right, and I thank him for the correction; but if he had mentioned that (as I find) these five words collectively occur only sixteen times in the whole Bible, and no one of them more than five times, there are few readers but would think him hard to give me the choice of "gross ignorance" or "gross carelessness." Confident in the verdict of fair persons, I accept neither alternative. Ignorance is contrary to the fact, and if there was carelessness, it was not gross. Indeed, it is almost a case where the exception proves the rule.

But if there were no new arguments in my paper (which was hardly likely to be the case to a

reader who is a scholar, since its intention was only "to adduce the most essential facts to show the *unlearned reader* that the change in the Divine name [from *Jehovah* to *Jahveh*] is not capricious or conjectural, but very firmly established"), I hoped that Mr. Chance would see and acknowledge that the well-worn argument was from my point of view fairly and, perhaps, freshly put, since it came strictly from myself, and owed nothing to others beyond the general obligations which every one who at the present day speaks on the subject must be under to Gesenius's article. I also explicitly acknowledged the possibility of the other forms in which Mr. Chance adduces in his last letter, and I ought not therefore to be regarded as the uncompromising champion of the form *Jahveh* alone.

The difference of sound between these five forms *Jahveh*, *Jahüveh*, *Jehveh*, *Jehüveh*, *Jihveh*, is extremely slight: but between *Jehovah* (with the long accent on the second syllable) on the one hand, and those five forms (where the *h* has either no vowel or else the very shortest possible) on the other, there is all the difference in the world; and any one who is convinced that the first is certainly wrong does better, in my judgment, to risk any of the five latter than to let the first stand. Surely in Latin, if we could not be sure whether the plural of *liber* was *liberi* or *libri*, it would be better to take either of these than to say *libri*!

I hoped the days were over when differences about a vowel-point gave rise to bitter words and alienations. I cannot assume the polemical tone on a question of high and almost sacred dignity (even apart from any religious bearings, to which I do not here allude), to which only a clear head and a calm, unruffled spirit can do justice. I take thankfully whatever good I find in Mr. Chance's observations, and pass by and shall soon forget any expressions not the most respectful towards myself, which when used towards a fellow-worker on the same field can scarcely injure any one but him who uses them.

RUSSELL MARTINEAU.

NATIONAL PORTRAIT EXHIBITION.

THE collection of old portraits is rich enough to tempt us into further notice. Here is an unimpeachable Holbein in the fine portrait (No. 625) of careful 'Sir Bryan Tuke, Treasurer of the King's household,'—a thrifty-looking man, with sad and heedful eyes, and fingers that are placed as if habitually holding a pen; a set, but not ill-natured, if somewhat sceptical, smile about the corners of his mouth, and dressed in a fashion that was sumptuous, though unpretending. See what an opportunity for crafty drawing and painting Holbein had in treating the fine diaper of black and gold chequer of which the sleeves of this costume are formed,—how exquisitely the shapes of the limbs within them are given! The drawing and painting of this picture are admirable, such as Holbein would bestow upon the picture of the dignitary through whose hands his annual payment of 30l. from the King's Grace must pass. Sir Bryan could be useful at times; for it seems from his "Accounts" that at Midsummer, in the thirtieth year of Henry's reign (just 330 years ago), he wrote how he "advanced part of a hole yere's annuities" to "Hans Holbyn, paynter," to be "accomptedde from Our Ladye day last past." By the way, the Catalogue surely errs in stating that Tuke died in 1536. The inscription which is translated from Job—"Shall not the fewness of my days be ended shortly?" of the Douay version; or, in the English rendering, "Are not my days few? cease then, and let me alone, that I may take comfort a little"—is made needlessly significant by this error, which compels us to infer that the sitter returned from the grave to pay money to Holbein, which, as the above "accounts" tell us, he did in the thirtieth year of Henry the Eighth, or 1538. According to Mr. Wornum, this portrait was bought by the Marquis of Westminster at "Christie's," in 1848, for 74l. 11s.

With another Holbein the student is familiar in this portrait from Hampton Court of 'John Reskimer' (628), the well-known "Cornish gent" of good family, and sitter for this as well as for the drawing in the Queen's collection. Though not

one of his finer portraits, we cannot doubt that this work is truly from Holbein's hands. It is a fine countenance with the straight head of Cornishmen, and a long narrow beard and flat cap. The blue background shows a conventional branch of fig, or vine, superbly drawn, as elsewhere in the portraits of 'Sir Henry Guildford' (the first 149), from Windsor, and Mr. Frewen's 'Lady Guildford' (659), which has long lain at Brickwall, near Northiam, and escaped Mr. Wornum's researches. The pictures of Sir Henry and his lady were engraved by Hollar, and were formerly at Tart Hall. The latter seems to have been lost sight of until Mr. Rossetti observed it at the old seat of the Frewens before named. The second Lady Guildford was related to Sir Henry Wotton. We presume it to have been his predecessor who, in 1518, Sunday, October 3, was one of the twelve ladies of the court that were paired with as many nobles in the great masque which Wolsey gave at York House, on the betrothal of the Princess Mary to the Dauphin. This Lady Guildford had for her partner "my Lord the Admiral." Readers will remember the account of the banquet in Hall's 'Chronicle.' The picture is said to have been in the Arundel collection. It represents a lady of about twenty-seven years of age, of very exuberant form, with clear, steadfast hazel eyes, and magnificently dressed. The painting is thin, the shadows of the flesh are at present brownish, the lights are loaded, yet very brilliant; the background contains a vine in a conventional scroll, the drawing of which alone certifies to the handicraft of Holbein, and is enriched by a column with arabesques in relief upon it.—The good portrait now styled 'William West, Lord Delawarr,' (629) was exhibited at the British Institution as the Earl of Surrey, whom it certainly does not represent. It is not by Holbein.

Whether the good but homely-looking woman, whose portrait is ascribed to F. Zuccherro, was really Raleigh's valiant wife and Nicholas Throckmorton's daughter, about whom Queen Elizabeth heard such a startling scandal, it would be hard to decide. This, and its companion, 'Sir W. Raleigh,' (646) were formerly in the possession of Sir John Marsham. The latter is inscribed "Æt. 44," i.e. 1596, the year of the taking of Cadiz, a view of which city is in the background. This was a year of triumph with the pair. That year, with the designation of which the companion-portrait is marked, "1605," was an unhappy one for both. Raleigh was then in the Tower. This work is further inscribed "Laisse tomber le monde," with a sphere falling from the lady's left hand,—a noteworthy instance of the sentiment of old portraits,—a quality to which, in criticizing the first Exhibition of this series, we frequently called attention. Notice the quaint feather-shaped jewel with its pendent pearls at her ear. The work cannot be by F. Zuccherro, who in 1605 was in Rome; nor can the other be rightly so ascribed, for in 1596 Federigo was in the same city, busy with the foundation of the Academy of St. Luke. He left England long before 1596. Both pictures are the property of Mr. J. T. Gibson Craig.—Another portrait of 'Sir Walter Raleigh and his Son' (671) belongs to Col. F. Lennard, and gives a truer idea of the fiery-hearted captain than the last. It is, however, dated 1602, when he was fifty years of age. Here he certainly does not seem more than thirty-five years old (?). Readers will remember old Aubrey's description of Sir Walter: "He was a tall, handsome, bold man, but his nose was that he was damnable proud." Thus it was a question whether he or Sir Thomas Overbury (678) was the prouder. "He had a most remarkable aspect, an exceeding high forehead, long-faced and sour-eyed." His moustaches turned up naturally, whereas other gallants had to employ the barber's tongs to produce the like effect.

Between the portraits of Naunton and Osborn hangs the likeness, the veritable and most startling likeness, of our English champion,—grim, obdurate 'Sir Francis Drake' (663), terrible to the Spaniards, upon whom his character made so deep an impression that the badinage of Philip's Court took something of its colour from it. Thus, one summer day, the Spanish King was sailing in a shallop upon a

royal lake, and, drawing near the shore, hailed a lady of the court with an invitation that she should join the party on the water. With the sharp coquetry of her sex and place she declined, "Nay, your Majesty, I am afraid of Sir Francis Drake." The sea-captain does not look like a bull-dog, because there is nothing sulky or ferocious in his face, but the form of those closed jaws, with the width of the space between their canine teeth, is that of tenacity itself. Audacious beyond comparison are the sidelong yet steadfast eyes, looking strongly under their lowered lids—a characteristic expression of the "first general that ever sailed round the whole globe," for which see what the Rev. Mr. J. Granger thought the most authentic portrait of Drake extant, to wit, that engraved in the first edition of 'Harris's Voyages.' Here his doublet is embroidered with spheres of black on its white sleeves; at his left wrist a ribbon holds a ring, while another such bandage binds a second ring to his left arm; a third ring is attached to a cord that goes about his neck, and in this cord his left hand is looped. This noble picture is ascribed to Sir Antonio More. It is an extraordinary treasure in Art as in portraiture, yet as it represents a man not less than thirty-five, or rather forty years of age, which period of Drake's life would bring us to at least 1585, and but just admits him within the compass of the longest life authors have claimed for the artist in question, when they extend his existence to 1588; yet, if this be a picture of Drake, and More was in England only during the reign of Mary the First, 1553-1558, how can it be the work of Sir Antonio, an artist who, being Spanish to the core, was not likely to be employed upon the portrait of Drake in the very year the rover set out with Frobisher against the settlements of his nation in the West Indies, the year before the tremendous business in Hispaniola, of which both races heard so much? At once, we may say, that this is not the work of a man of sixty, More's age in 1585, i.e. supposing he was born not earlier than 1525, whereas some authorities put his birth back as early as 1512. Even if we accept—which is more than we ought to do—this as the likeness of a world-war and sea-woman man of thirty, the year of the execution of a portrait of Drake at that age must be 1575, seventeen years after More left England. Thus, although we accept it as a noble portrait of Drake, it is hard to give it to More, who, besides, say the best authorities, died in 1581. Who painted it? is then the question.

There is more probability in the ascribing of No. 677, 'George, Lord Seton,' who aided Mary's escape from Lochleven, to More than that which refers the likeness of her victor's servant to this artist. This is the lord who drove a waggon for his livelihood in Flanders, as they say. Yet there is a puzzle here. The Catalogue says this work is dated 157—, and inscribed "Æt. 27," and is, therefore, a portrait of some one who was born not earlier than 1543. Now the lord in question was Commissioner from the Parliament of Scotland at the marriage of Mary with the Dauphin in 1557, i.e. when the sitter for this portrait was at the utmost fifteen years of age (!). More or Seton, either or neither, this is a very interesting picture. Upon the buttons of the vest is engraved a monogram, comprising M, under a crown. In these days of entitling portraits it appears that a word is a needlessly expansive matter for "the wise," and "verbum sap." so far superfluous that a monogram will serve our turn.—Lord Vaux of Harrowden's so-called 'Sir Anthony Browne' (674), which is also ascribed to More, may have had traces of his hand before it was "restored," and while it remained a fine picture.—Here is a portrait of 'Sir Henry Lee' (676), with one hand resting on the head of his dog Beavis, as engraved by Basire, but not the work of Jansen. The dog saved Sir Henry's life, and it is to this friend rather than to Sir Henry's court treatment, as has been supposed, that the motto of the picture, "More faithful than favoured," applied. This knight was the Queen's champion, and held that office for many years, until, disabled by time, he in the Tilt Yard at Westminster, resigned the honour to 'George, Earl of Cumberland,' whose portrait (the first No. 397) exhibited the glove of his office in jewels in the turned-up front of his hat.

Here is the portrait of Sir Henry's mistress, erst Queen Elizabeth's maid of honour, 'Anne Vavasour' (680), a very highly painted beauty of a sort, whose wonderful ruff and laced cap, not less than the thin lines that plucking out left of her foolish eyebrows, illustrates the fashions of the times.

No. 690 is a noble whole-length, by Vandyke, of sad-faced 'Edmond Waller.' See also the curious portrait of 'John Tradescant the Younger' (694), with a richly-painted wreath of flowers on the table before him. This is a Dutch production; the flowers are wrought with Dutch love.—The portrait of 'James Graham, Marquis of Montrose,' (700) by Vandyke or Dobson, says the Catalogue, is rather by the latter than the former, and very interesting as confirming by a common likeness the beautiful picture of "Montrose" in youth, which, evidently the work of a Dutch artist of great ability, was exhibited here last year, and has been engraved as authentic.

PITILESS LITERATURE.

Paris, July, 1863.

THERE is a style of writing much in vogue just now—the pitiless style. One or two French journalists may claim to be masters of it. Of late some good examples of it have come under my notice, and they are worth noting, because the style is not easily described. You must have a horrible incident to begin with. A great misfortune, Jean Paul observes, I think in his 'Levana,' is a building site for a child's church; it is also, by the Boulevards, a foundation-stone for the most chilly, fantastic edifice. Out of the Morgue much light literature has been made. A fanciful, passionless, touch-and-go cruelty animates the pitiless writer's page. He jests at scars. Disgrace, shabby or tragic, moves him to an exhibition of cultivated obduracy. He takes out his note-book over an open grave. The *fosse commune* receiving the mortal coil of some disinherited greatness, is his field of the cloth of gold. You lift your cap; he keeps his upon his head, and shakes the bells that are fixed in it.

A stately procession is moving towards Père La Chaise. The master of the black ceremonial is a dignitary indeed—who would despise the British undertaker, who looks like Death's butler ushering the coal-black wine to the coolness of mother earth. The great French *ordonnateur* is a lofty presence, with knightly sword girt to his hip, and with the pinch of his sable hat at a delicate angle above his Roman nose. At a distance he has a strong family likeness to Hamlet, Prince of Denmark. The funeral car follows in his stately way. Behind are two uncovered friends; and, still in the rear, "in a first-class mourning coach," is Madame la Marquise, widow of the defunct. Flitting around is the man of the pitiless pen, for he has heavy business on to-day. Under the coffin-lid, upon which the mechanically murmuring priest is sprinkling holy water (his eye fixed upon two more funerals winding up the steep), lies the mortal part of the Marquis d'Orvault! The Marquis was a splendid subject, in the quick; but there is something which may be picked off his bones. To begin with, his sad history may be recapitulated, with fresh pitiless touches. The Marquise can be brought forward, for icy foolery. The Marquise—the cabman's daughter! the convict's sister!—and with other surroundings and traditions which may be twisted into biting paragraphs and phrases,—is a figure of important proportions. She is susceptible of many literary amplifications. She drives home in the cab of Monsieur her father, to the palace of Monsieur the Marquis her husband. When her father does her the honour of a morning visit, he leaves his number, instead of his card. The mother of the Marquise begging in the offices of a newspaper offers a capital contrast. The Marquise has her reception days, and so has Monsieur her brother, who is undergoing hard labour in prison. A daughter with a coat of arms, and a father with a coat provided by the Paris Cab Company, compose a picture agreeable to the vision of the pitiless. This first-class funeral is put in a parallel line with a cab-rank. Then the Marquis himself! The whereabouts of the *maison mortuaire*; the noble's peasant fare and lonely state, with some poor English creature true to the denuded man; the disdain of splendid

relatives at the bare idea of receiving his bones on his paternal acres; the titter around the family circle at the mention of embalmment: these are notes for the cultivator of the pitiless style. Let the gravedigger cover up the old man's ashes; and the *flâneur* will enjoy the story of ruin and disgrace and heartlessness and vice, all welded into a *feuilleton*, to-morrow evening. Where is the respect which good men feel for the sorely-laden? Where is the pitying silence which befits a Christian crowd gazing upon culprits who are bent low with their chains? Who is it that meets the condemned in the market-place with jesting lips? Is he the teacher? Is the crowd to be taught that their hooting and yelling about the guillotine may be commended, and that laughter is the thing to get out of suffering? The pitiless literature, of which I have been a constant reader for many years past, says this—that he whose business is amusement may gather the materials of his trade in the felon's cell and at the grave of disgrace. The clown is to grin through the widow's cap; the harlequin slaps the back of age with his bat, and shivers it over the busy gravedigger!

M. Charles Mouset is essentially an amusing writer. He is a renowned *fourchette* as well as a sparkling *feuilletonist*, who gathers his wit at table, and is critic of a cutlet. His fame as a writer established, he moves whithersoever the public tend—humbly as the acrobat bears about his square of carpet. 'Scènes de la Vie Cruelle' is now the title on his play-bill. One scene is a sample of the whole play.

A cold day; Carnival time; about nine in the morning. No snow—and none is necessary to deepen the spectator's emotion. A funeral from the Rue Jacob is on its way to the church of St. Germain-des-Près. Few followers—and for good reasons. It is an act of "enormous fatuity" to allow yourself to be buried too early in the morning. It is an imprudent defiance of human affection. I pass over the half-hour at church and the religious service. These formalities are always alike. Somehow the hearse reached Montparnasse Cemetery. Is it needful to say that the few followers had become less on the road? Regrets, like other valuables, are regulated by weight and measure. There are the dead whom you accompany only to the church-door; doubtless this is as much trouble as they are worth. For other dead men, you consent to dip your fingers in the holy water, and to hear the priest to the end. After this you withdraw discreetly, and return to business.

There were then, on this occasion, only a dozen people in the cemetery. They stood before the open grave into which the body had been let down with ropes. At this moment an individual, who had been seen neither at the mortuary house nor at the church, pushed breathlessly to the front. His intentions were not misunderstood; for he held a paper in his hand. The sexton paused to listen. The new individual was in the black coat and white cravat proper to the occasion; but in the details of his costume a fine observer would have remarked a nicer and richer taste than is usual at a funeral. As his linen was embroidered with arabesques, his trousers were moulded too elegantly to his limbs. His shoes were too thin for the season. On the other hand, he was in profound grief. He opened thus:—"Gentlemen; the pitiless grave is opened once more to receive a good and just man: I have named Paul-Polyeucte Baumeville, maker of alimentary substances, who received medals more than once. Many long years did I know him, and nobody had a better opportunity than I enjoyed of estimating the excellent qualities of his heart. Baumeville—let us say this in his praise—rose from the lowest ranks of the people. It is then to himself alone, to his own rare perseverance, to his really superior intelligence, that he owed his splendid position—in the corn-market." The orator paused to gain breath. It was then that the spectator remarked his pallor. The paper trembled in his hand. He continued in a hollow voice,—"Yea, gentlemen, Paul-Polyeucte Baumeville had the right to call himself a self-made man. After a short time passed in a lawyer's office—Maitre Harninçy's, wherein the solid traditions of the old magistracy, of the Séguiers and the Espréménils, still lingered,

—he threw himself wholly into the study of the productions of our soil. In him the citizen was on a level with the merchant. He promoted human progress equitably; he knew how to avoid the foolish Utopias which are the curse of our country. Pioneer of the future, he was at the same time the soldier of order. Honours came unsolicited to Baumeville. Appointed judge in the Commercial Chamber of the Seine, he discharged his imposing and delicate functions in a manner that gathered to him the general sympathy—the general—Baumeville—." A second time the orator paused. Unquestionably he had overstrained himself. It was rather evident that he had been up all night, when his costume was considered; for it was that of a ball, and not of a funeral. He made another effort, and continued,—"Forgive me, gentlemen: grief suffocates me, and stifles my voice. And thou, Baumeville, thou, my respectable friend, disdain not the humble flowers I offer you. I shall come often to thy grave, to learn near thy shade the great lessons of life, and to fortify myself anew in the austere delights of duty. Adieu Mabeauville, my poor friend—no—Baumeville. Adieu! Adieu!"

Giving way to his emotion, the orator dived into his pocket for his handkerchief. Then a strange spectacle was seen. He drew forth with his handkerchief an immense pasteboard nose, with horse-hair moustache attached,—a nose at home only at an opera masked-ball. The nose fell into the grave, and rebounded with a hollow sound from the coffin. But it soon disappeared under the earth which the gravediggers were casting over the mortal part of Baumeville. Go to Montparnasse Cemetery; follow the first alley on the left: a broken column is at the end of it. It is there Paul-Polyeucte Baumeville, manufacturer of alimentary substances, and judge at the Tribunal of Commerce of the Seine, sleeps the eternal sleep under the pasteboard nose of his friend.

Grim comedy is this surely at the best! But it is plentiful on the Boulevards. We are hardly in the days of respect. The whole tendency of popular writing, reflecting and creating the pale, sneering and wicked little swell of the Bois and the Boulevards, is from that reverence for serious and noble things, that deference for age, the chastity of mind that revolts at coarseness and cruelty in acting, speech or writing, which in duller days than these, wherein diamonds have risen so enormously, marked the lives of French gentlemen.

Francis Magnard quotes "a sinister *mot*" on the funeral of the Marquis d'Orvault: "The Marquise, née Schumacher, followed the procession in a mourning coach. The brother-in-law of the Marquis, young Schumacher, being otherwise engaged, could not take part in the ceremony." The brother-in-law is a convict undergoing punishment. "Pity's sleeping," and soundly. B. J.

OUR WEEKLY GOSSIP.

THE Queen has contributed 100*l.* towards the Kingston Testimonial Fund, which is promoted by the Duke of Manchester and other admirers of Mr. Kingston, the excellent writer of boys' books.

Messrs. Longmans & Co. are about to publish a work on Strategy and Tactics, by Capt. Walker, R.E., senior instructor of military history to the cadets at Sandhurst, to be called 'Military Elements'; and a monograph on the Waterloo Campaign, by Lieut.-Col. Chesney, R.E., late Professor of the Art of War at the Staff College.

Samuel Lover, ballad-writer, singer, novelist, has gone from among us at the ripe age of seventy,—a man who had lived his life and taken his reward to the full measure of his power. In the third class of literary men, he will hold a good place. Many of his songs were charming—to wit, his 'Angels' Whisper,' 'Molly Bawn,' and 'The Low-backed Car'; and his stories, though they never attained the reputation of his songs, had a width of popularity not always won by more enduring work. 'Rory O'More' was a capital operetta, 'Handy Andy' a rollicking novel. An Evening Entertainment which he attempted met with some success both in England and America.

The Early English Text Society's second issue of Texts this year is now in course of delivery to members. It consists of, for the Original Series, (1), the woodcuts to the Babes Book, omitted in February; (2) Parts I. and II. of Homilies and Homiletic Treatises of the 12th and 13th Centuries, edited by Mr. Richard Morris (of which Part I. is substituted for the formerly promised 'English Gilds' of 1867, and Part II. is for 1868); (3) Sir David Lyndesay's 'Historie and Testament of Squyer Meldrum,' edited by Mr. Fitzward Hall. For the Extra Series for 1867, 'William of Palerne (or William and the Werwolf),' with a fragment of an alliterative Romance of Alexander, edited by Mr. Skeat; for 1868, Caxton's 'Book of Curtesye,' from the unique original, and two MS. versions of the same text, edited by Mr. Furnivall. A circular with these texts will explain that the 'English Gilds,' though to be reckoned as an 1869 text, will, on account of its importance, be issued as soon as it is completed; and that the delay in the issue of Chaucer's Prose Works is not due to the editor, Mr. Richard Morris, but to the want of the Cambridge University MS. of Boethius, applied for many months ago, and which the Committee hope to receive soon. The remaining texts of the year—'Merlin,' Part III., for the original series, and 'Havelok the Dane' for the extra series—are nearly all in type.

The experiments carried on during the last fortnight at Shoburness have taught very little that is new, but have confirmed the previously entertained opinion that vertical fire is practically of little or no use against small forts, on account of its extreme inaccuracy. On Tuesday last thirty-four rounds were fired from two thirteen-inch mortars against the Plymouth Breakwater Fort Section, and not one single round hit the mark. In the previous week, however, two shells out of sixteen fell within the area of twenty-two feet square occupied by the roof of the target. If, out of fifty shells fired under the most advantageous circumstances, with mortars adjusted by a spirit-level to exactly the right angle, and the powder weighed to a grain in the most delicate scales, only two fell within the given area, when the mortars were laid by an experienced officer with the greatest possible care, what would be the probabilities of a single hit from mortars fired from the deck of a ship, with powder roughly weighed, at constantly varying angles, and laid in the heat and smoke of action? Vertical fire from ships is a bugbear that need not frighten us. If we can keep out direct fire from our guns and gun detachments, we need trouble ourselves very little about casemates and protection from vertical fire. Tuesday's thirty-four rounds having all failed, the experiments are to be continued until the necessary number of hits has been obtained. The Millwall Company's Target is also to be fired at in a few days.

The capital verses which appeared in the *Times* last week, as a welcome to Prof. Longfellow, are generally attributed to Mr. Charles Kingsley. They were written by Mr. Charles Kent.

Mr. Huggins has recently communicated to the Royal Society some observations of the spectrum of the comet discovered on the 13th of June by Winnecke, which appear to reveal the true nature of cometary matter. The spectrum of this comet is resolved by the spectroscopic into three broad, bright bands, which agree in position on the spectrum, and in relative brightness with the three bright bands, of which the spectrum of carbon consists, when an indication-spark is taken in olefiant gas. The very close resemblance of these spectra, which was ascertained by the direct comparison in the instrument of the spectrum of the comet with that of the indication-spark in a current of olefiant gas, necessarily suggests the identity of the substance by which, in both cases, the light was emitted. The lines of hydrogen were not present in the spectrum of the comet. These observations would appear to show that the substance of which this comet consists is carbon.

Mr. Grote has been elected President of the Council of the University of London.

The Royal Horticultural Society will hold a 'Grand Provincial Exhibition of Flowers,' at

Leicester during a week commencing on Thursday, July 16.

The Marquis Townshend has presented a Bill to the House of Lords for the better management of the metropolis, which contains several very trivial, and some vexatious, provisions, with many others that are not only desirable, but necessary and inevitable, now or soon. For the comfort of those who desire to be rid of organ-grinders and their noisy instruments, it would be well if the machines were numbered, and registered by those numbers in Scotland Yard; so that the present law, which requires these persons to go out of hearing when required to do so, could be readily put in force by the police. At present there are many parts of London where policemen are scarce, and any obstinate "grinder" can offend with impunity, which is proportioned to the leisure or determination of his victims. Could not a clause compelling the numbering and registering of organs and the like machines be inserted in the next Metropolitan Management Bill, if not in that of the Marquis Townshend?

After a brief but very pleasant sojourn in London, Prof. Longfellow has left for the Isle of Wight, after visiting which island for a few days he will cross over to the Continent. Switzerland and Italy will occupy the poet until next May, when our distinguished guest will return to London, when it may be hoped that he will accept a public demonstration of the affectionate regard in which he is held by men of every class.

The Council of the Institution of Civil Engineers have just awarded the following Premiums for original communications submitted to the Institution, and read at the ordinary meetings during the session 1867-8:—A Telford Medal, and a Telford Premium, in Books, to G. Higgin, for his paper 'Irrigation in Spain, chiefly in reference to the Construction of the Henares and the Esla Canals in that country,'—A Telford Medal, and a Telford Premium, in Books, to C. P. Sandberg, for his paper 'On the Manufacture and Wear of Rails,'—A Telford Medal, and a Telford Premium, in Books, to Lieut.-Col. P. P. L. O'Connell, R.E., for his paper 'On the Relation of the Freshwater Floods of Rivers to the Areas and Physical Features of their Basins,'—A Telford Medal, and a Telford Premium, in Books, to W. Wilson, for his 'Description of the Victoria Bridge, on the line of the Victoria Station and Pimlico Railway,'—A Telford Medal, and a Telford Premium, in Books, to C. D. Fox, for his paper 'On New Railways at Battersea; with the Widening of the Victoria Bridge and Approaches to the Victoria Station,'—A Telford Medal, and a Telford Premium, in Books, to J. W. Barry, for his paper 'On the City Terminus Extension of the Charing Cross Railway,'—A Watt Medal to E. Clark, for his paper 'On Engineering Philosophy: the Durability of Materials,'—A Telford Medal to W. J. M'Alpine, for his paper 'On the Supporting Power of Piles; and on the Pneumatic Process for sinking Iron Columns, as practised in America,'—A Telford Premium, in Books, to T. Logan, for his paper 'On the Benefits of Irrigation in India; and on the proper Construction of Irrigating Canals,'—A Telford Premium, in Books, to A. Wilson, for his paper 'On Irrigation in India,'—A Telford Premium, in Books, to W. Airy, for his paper 'On the Experimental Determination of the Strains on the Suspension Ties of a Bowstring Girder,'—and the Manby Premium, in Books, to A. C. Howden, for his paper 'On Floods in the Nerbudda Valley; with Remarks on Monsoon Floods in India generally.'

A new class of evidence has at length, like the electric telegraph, made its way slowly into the precincts of the law courts. On Saturday, in the Admiralty Court, in a case of damage to a ship, photographs were admitted to show her condition,—a development little expected thirty years ago in throwing light on law proceedings. The lawyers, however, are not to be put down by the alleged accuracy of the photographs; for, on the ground of conflict of evidence, they obtained a reference to the Trinity Masters. Still, some day, we may see a sworn photographer in Chancery and a new class of legal functionaries. Taking photo-

graphs may constitute part of the examination on the law of evidence.

If, as Irish authors repeatedly assert, drinking has gone out of fashion in Ireland, it is not for lack of a certain suggestive encouragement. At the recent Civil Service Athletic Sports at Rathmines, among the principal prizes were a "whiskey flask," a "brandy flask" and a "gin flask." The whiskey flask was won by "Mr. M. Donovan, of the Educational Department."

When announcing a few weeks ago that Dr. Stratmann had in the press 'Contributions towards an English Dictionary,' we accidentally omitted to add Part VII. to the title. The book was begun in 1855, and Part VI. was published in 1860.

The Spenser Society has just issued its second book—Part I. of 'All the Works of John Taylor the Water-Poet, being Sixty and three in Number,' reprinted from the folio edition of 1630. The book is a handsome folio, most creditable to the press of the Society's printers, Messrs. Simms, of Manchester; but we trust that the Council will give up their folio issue after the completion of Taylor, and stick to the handy quarto of their Heywood.

For the Roxburghe Library Mr. W. C. Hazlitt has just issued his first volume of 'The Whole Works of William Browne, now first collected and edited,' with a Memoir of the Poet, containing new facts about his life from the Inner Temple registers, &c. In this volume Mr. Hazlitt announces his new edition of Brand's 'Popular Antiquities,' and a work on Proverbs.

The North German expedition for the observation of the Solar Eclipse of the 18th of August was to start from Berlin on the evening of Wednesday, the 8th of July. The funds for this expedition are provided by the Norddeutscher Bundesrath, and it is understood that the general superintendence of the expedition rests with a resident committee of the Astronomische Gesellschaft. The astronomers will land at Bombay, and will probably take a station considerably to the west of those taken by the British parties. In the selection of stations, and in the arrangement of their journeys, they have been assisted by the advice of our best Indian scientific authorities.

French papers announce the death, from over-fatigue, of Capt. de Lagrée, a highly accomplished French naval officer, who left France three years ago, at the head of a scientific expedition, to explore Eastern Asia. He ascended the river Meicom, travelled through vast forests, deserts and marshes quite unknown to Europeans, and, having spent two years in exploration, arrived at Shanghai by Thibet and the Chinese rivers. Despatches lately received from the Governor of Cochinchina announced the success of the expedition, and that it was about to return to France. Capt. de Lagrée died at Suz.

From time to time we hear of projects for the production of diamonds by artificial means. In *Les Mondes*, of the 11th of June, we are told that M. Calixte Say (*peut-être nous estropions le nom*) had discovered the true means of fabricating the diamond by vaporizing the iron of a blast-furnace, and that M. Tessie, of Motay, proposed to furnish the heat necessary for the operations by the combustion of oxy-hydrogen gas! We are now told that M. Saix is the author of the process; and that it consists in forcing through a blast-furnace a current of chlorine, by which the iron in fusion would be converted into a protochloride of iron, which would be volatilized, leaving the carbon intact—"Dans ces circonstances, le cristallisation du charbon pourrait s'effectuer!" Surely, in this present depressed state of the pig-iron trade, our iron-masters might turn their blast-furnaces to account, and by establishing diamond-manufactories in the black country, in Cleveland, and elsewhere, give a brilliant turn to a great native industry.

A scientific Commission has been appointed by the French Minister of Public Instruction for the purpose of observing the phenomena of the solar eclipse on the 18th of August next in the peninsula of Malacca. The *Moniteur* announces that the locality from whence the phenomena will be observed has been explored and prepared with

great care, and that the King of Siam has expressed his intention of being present at the labours of the Commission. Independently of this expedition, the Academy of Sciences has appointed an astronomer to proceed to Masulipatam to act in concert with other scientific men who are expected to represent various European countries.

The Foreign Associateship of the French Academy of Sciences, vacant by the death of Sir David Brewster, has been filled by the election of the eminent mathematician, Prof. Kummer, of Berlin.

Recent excavations at Cassaro, in Sicily, have disclosed the remains of what must have been a very extensive Syracusan colony. The external wall, the greater portion of which has been traced, was nearly 7 ft. thick, and 6,000 ft. in circumference. The town appears to have been divided into four quarters, in one of which the vestiges of a fine temple have been discovered.

A cause having interest for students, and especially such as live in towns, was the other day brought to that practical dead-lock which cannot be called decisive, before the Judge of a superior Court of law. This result was unsatisfactory to the parties concerned. It appears from statements which are reported without denial by one side, that the inhabitants of a house at Maida Hill were so decidedly musical in their tastes that a single pianoforte and one room for its enjoyment did not suffice to their delight, but two "instruments" and two rooms were devoted to the reproduction, with drum accompaniments, of music such as organ-grinders affect. The little girls began musical exercises at six o'clock A.M.; the evenings, from six o'clock until midnight, produced such airs as 'Not for Joseph,' 'Paddle your own Canoe,' 'Champagne Charlie,' and other charms of music-halls. Exercises of popular love for harmony were enjoyed with vigorous chorusing and accompaniments. Sundays had due observance in "*Hallelujahs*" and vocal and instrumental sacred music was performed "with expression." Unfortunately, "the people next door" objected to these incessant manifestations of peculiar taste, and remonstrated against what they considered its unreasonable indulgence and vulgar quality. The chief of "next door," who is represented as occupied with calculations such as do not endure bad musical accompaniments, finding these remonstrances useless and tolerance impossible, and being a man of resource, set about retaliating upon his tyrant. He constructed an instrument so cunningly that it is said to be more untiring than two pianofortes, although furnished with relays of "young ladies," more strenuous than popular melodies, louder than *Hallelujahs*! and so terribly discordant that its crashing sounds seized the feeble 'Not for Joseph' and its delectable like, and mastered those melodies with chaotic uproars such as men have never heard before. Above all, this tremendous machine transcended the "pianos" in portability, and, being brought to bear at the wall against the bed's head of the musical gentleman, roused him out of sleep to unspeakable terrors, and, probably, to ignominious reflections that he had caught a Tartar. As the tables were thus turned, and it appears the original performer thought "pianos" were legalized instruments of torture, while nothing could justify the proceedings of their victim, he sought what is called a legal remedy against "next door." The upshot was, that the judge, after observing that such a case ought never to have been brought before him (?), hoped the parties would settle it between themselves. Accordingly, a compromise was made, which was practically a victory for the original sufferer and inventor of "The Diabolicon," who agreed to forego the use of that instrument on condition that his neighbour restricted their performances to one room—"the breakfast-room"—of their house, and removed the dining-room piano, and placed it against the wall most remote from their victim's house, and where it would be least annoying to other folks.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION OF THE ROYAL ACADEMY IS OPEN IN THE DAY from Eight till Seven.—Admission, 1s.; Catalogue, 1s. In the EVENING from Half-past Seven till Half-past Ten. Admission, 6d. Catalogue, 6d. JOHN PRESCOTT KNIGHT, R.A., Secretary.

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Will Close on July 25.
The SIXTY-FOURTH ANNUAL EXHIBITION of the SOCIETY OF PAINTERS in WATER COLOURS, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.
WILLIAM GALLOWAY, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS.—Will close on the 25th inst., their ANNUAL EXHIBITION, Gallery, 5, Pall Mall.—Admission, 1s. From Nine till Six.
JAMES FAHEY, Secretary.

GUSTAVE DORÉ'S FORTY GRAND PICTURES, GERMAN GALLERY, 108, New Bond Street, including his most famous Paintings, 'The Triumph of Christianity,' from Ten to six daily.—Admission, 1s.

Will Close on the 18th inst.
HOLMAN HUNTS Picture of 'ISABELLA; or, the Pot of Basil,' is now ON VIEW, at Messrs. E. GAMBART & CO.'S NEW GALLERIES, 1, King Street, St. James's, from Ten till Five.—Admission, 1s.

THOMAS M'LEAN'S COLLECTION of High-Class Modern Pictures and Water-Colour Drawings ALWAYS ON VIEW.—T. M'LEAN'S New Gallery, 7, Haymarket.

A SCIENTIFIC PUZZLE.—Exhibition Daily, at Three and Eight, of a JAPANESE ERROR, in Professor Pepper's Lecture. The Ornaments and Characters in relief on the Back will be reflected on the Disc by the Oxy-hydrogen Light from the Front or Mirror Side, where they are totally invisible.—ROYAL POLYTECHNIC.

MELIODEUM "A COUP HARMONIQUE."—Engagement of Special Concert, for his exquisite Performances, Daily at Quarter to Four and Half-past Seven.—Spiritual Manifestations of a Home-ly Nature, Daily at Quarter to Three and Quarter to Eight.—Professor Pepper on Faraday's Optical Experiments.—George Backland's Musical Entertainments.—The Abyssinian Expedition.—At the ROYAL POLYTECHNIC.

SCIENCE

SOCIETIES.

ASTRONOMICAL.—June 12.—Admiral Manners, President, in the chair.—Messrs. C. H. H. Cheyne, H. W. Hollis, W. Rosser, and R. W. S. Lutwidge were elected Fellows.—The following papers were read: 'On the variable Star η Argus and the surrounding Nebulae,' by Sir J. F. W. Herschel.—'Observations of the Lunar Crater IV. Δ 17. IV. Δ —339,' by Mr. W. R. Birt.—and 'A Determination of the Constant of Nutation from Observations in N. P. D. of Polaris Cephei 51 and δ Ursæ Minoris,' by Mr. E. J. Stone.

ASIATIC.—July 6.—Lord Strangford, President, in the chair.—Mr. A. C. Lyall, Major G. Pearce, R.A., and Mr. T. Williams, were elected non-resident members.—On the wall were diagrams of the 214 radicals of the Chinese written language, so arranged that the numerical position of each might be instantly pointed out; a map of China, with the names of the provinces in native characters; an extract from the Chinese Scriptures, and three quotations from the native poets.—On the table were two editions of the Teien Tsz Wan (1,000-character classic), one a copy as used in the Imperial Schools, the other an edition published on the Continent, with the radical portion of each word printed in red and the "servile" strokes in black, and a chart of the radicals made by Mr. Jenner, and exhibiting the full association of the numerical rank, sound and meaning of each.—An oral lecture was given by Mr. T. Jenner on the mnemonic acquisition of the Chinese written language. Mr. Jenner commenced by stating that he laid no more claim to the founding of a system of Memoria Technica than he could to the authorship of the Chinese language; but he hoped to show, to the convincing of those present, that he had successfully employed the mnemonic system of Mr. W. Stokes in the acquisition of that essential part of the written language of the Chinese, the Tsz-pü, or radicals. The importance of becoming properly acquainted with each of the radicals, and that in association with the numerical position in the native arrangement, was insisted on, by reason of the fact that every word in the native text is referred to one of these radicals, or keys, as its basis, and accordingly traced in a native lexicon, or any lexicon framed on the native plan, under the head of such key, and in the subdivision allotted to characters having the discovered number of supplementary strokes. The first illustration made was of the working out of three radicals, viz., No. 84 *Ki*, vapour; No. 42 *Sion*, small; and No. 94 *Kien*, a dog, which were selected as affording examples of three types of association; the passage of thought being consistently shown to travel in a straight, curved, and a broken line respectively (the "broken" line

being used to indicate a short dialogue). Mr. Jenner next requested the Members present to test the ready power afforded by the system in making requisition of him for certain of the radicals by supplying only the number, and in repeated experiments it was shown that by association the sound and meaning of each were instantly brought to remembrance, and the form added thereto: the lecturer reproducing it at the table with the native pencil and ink, his back towards the diagram. Illustrations of the construction of words, e. g., "grace," which consists of radicals 31 *A* with, an inclosure, 37 *Ta*, great, and 61 *Sin*, the heart. Greatness within an inclosure making *Yin*, a cause (a great cause bringing many results about it), and *Yin*, a cause, in one word with *Sin*, the heart, making *Jan*, grace, i. e., the heart influenced by a great cause; the native classification of which word is under radical No. 61, with six additional strokes. With similar illustrations of the construction of Chinese words, the lecture concluded, Mr. Jenner stating his conviction that by the help of Mr. Stokes's Memoria Technica he had acquired a knowledge of the name and meaning of each of the radicals, in certain association with its numerical rank, in less time than by simple memory he could have mastered the names and meanings.

LINNEAN.—June 18.—G. Bentham, Esq., President, in the chair.—Messrs. E. Story and A. Swanzy were elected Fellows. The following papers were read: 'On Branched Palms of South India,' by Dr. J. Shortt.—'On the Structure of the Flower in the genus *Napoleona*, &c.,' by Dr. M. T. Masters.—'On the Development of lost Parts in the Nemerteans,' by Dr. W. C. McIntosh.—'Note on the Dimorphism of Flowers of *Cymbidium Tigrinum*,' by Mr. C. Parish.—'On the Copal of Zanzibar,' by Dr. J. Kirk.—'Descriptions of a New Genus and six New Species of Spiders,' by the Rev. C. P. Cambridge.—'Enumeration of the Palms of Sikkim,' by Dr. T. Anderson.—'Flora of the Hooshaipur District of the Panjab,' by Dr. I. E. T. Aitchison.—'Observations on the Septum of the Cecidie; and Remarks on the Subject of the Suppression of the Genera *Brochina* and *Strebloceras*,' by the Marquis L. de Folin.—'Enumeration Muscorum omnium Austro-Americanorum: eorum præcipue in Terris Amazonicis Andinisque; Ricardo Spruceo lectorum,' scriptis Gul. Milten.—and 'On the Cycadeæ from the Secondary Rocks of Britain,' by Mr. W. Carruthers.

ZOOLOGICAL.—June 25.—Dr. E. Hamilton, V.P., in the chair.—Mr. P. L. Slater exhibited two heads of the Spanish Ibex (*Capra Pyrenaica*, Schimper), which had been obtained by Major Howard Irby in Southern Spain, and announced that that gentleman had procured at Gibraltar a young living specimen of this animal, which it was his intention to present to the Society's Menagerie.—A communication was read from Prof. R. Owen, containing a description of the sternum of *Dinornis elephantopus* and *D. rheides*, with notes on that bone in *D. crassus* and *D. casuarinus*, and forming the thirteenth part of his series of memoirs on the extinct birds of the genus *Dinornis*.—A communication was read from Mr. R. Brown on the Seals of Greenland.—Dr. Günther communicated a report on the species of *Batrachia salientia* added to the collection of the British Museum since the publication of his catalogue of specimens of that order in 1858.—A communication was read from Messrs. Slater and Salvin, entitled 'A Synopsis of the American Rails (Rallidae).' The total number of species of this group known to the authors in the New World was stated to be forty-eight, two of which were characterized as new in the present paper.—Mr. J. Gould communicated a description of a new species of Kingfisher of the genus *Ceyx*, from the Philippines.—Dr. J. Murie read a paper on the structure of the gular pouch of the South African and Australian Bustards (*Otis kori* and *O. australis*), as observed in specimens of these birds now or lately living in the Society's Gardens.

ENTOMOLOGICAL.—July 6.—Mr. H. W. Bates, President, in the chair.—Mr. Bond exhibited remarkable varieties of *Setina irrorella* and *Arctia*

villica.—Mr. Pryer, a malformation of *Halioa quercana*.—Mr. M'Lachlan, bred specimens of *Hypercallia Christianniana*.—Mr. Davis, dried skins of the larvae of numerous species of Lepidoptera.—Mr. Wood, various species of Saturniidae, and made some remarks on their habits.—Mr. Butler, a species of *Tachina*, bred from pupæ of *Halioa vanaria*.—Mr. Bond, a female of *Drilus macrurus*, which was captured by Mr. Rogers in the Isle of Wight together with two males, which were in simultaneous connexion with her; and mentioned that Dr. Knaggs had seen two males of different species of moths, *Tortrix viridana* and *T. heparana*, in simultaneous intercourse with a female of *T. viridana*.—Mr. J. Weir, a fine *Monochamus* which had flown into the London Custom House.—Mr. Blackmore, a collection of insects of all orders, principally Coleoptera, captured in Tangier during the months of March and April last,—the Secretary, the nest of a wasp, probably an *Odynerus*, placed in the cavity between the limits of a spring letter-clip, and found in an open box on a writing-table in Hampshire.—Mr. F. Smith, two specimens of *Ophion macrurus*, bred by Mr. Chapman from cocoons of *Bombyx Cynthia* sent from New York; the specimens reached London alive, and one of them stung Mr. Smith severely in the hand, but the pain was not lasting.—and Prof. Westwood, two Chalcididae belonging to the *Cleonymus* group, which he proposed to describe as the types of new genera.—The following papers were read: 'On the larva of *Micropeplus staphylinoides*,' by Sir J. Lubbock, Bart.—'Descriptions of New Genera and Species of Heteromera' (continuation), by Mr. F. Bates.—'Reports of the Commissioner for investigating the ravages of the Borer (*Xylotrechus quadripes*) in Coffee Plantations of Mysore and Coorg,' by Dr. G. Bidie.—'A Comparison of some Representative Species of Diurnal Lepidoptera in Europe, India and North America,' by Mr. W. F. Kirby.—and 'On some Points in the Anatomy of the immature *Ctenus macrura* of Stephens,' by Mr. A. E. Eaton.

FINE ARTS

Villa and Cottage Architecture: Select Examples of Country and Suburban Residences recently erected. (Blackie & Son.)

THERE is no author's name to this book; indeed, there was little of authorship required for its preparation; but the taste exercised in selecting examples of residences as designed and erected by many architects in diverse places should have been signalized in some better way than by a blank title-page and a preface without a signature. The task thus left without acknowledgment may, it is just possible, be fortuitous, so to say, and merely the result of combination among a certain number of architects who, with professional abilities of a good stamp to guide them, were sure to be wise in their judgment of each other ere they combined to a single purpose. One's impression to this effect is strengthened by the similarities of taste and style exhibited in the smaller and more numerous buildings which are illustrated here. For these the prevalent type is that neat "modern," not to say tame manner in design which treats the common elements of such works in a "mild" fashion, and is admirably suited to the tastes of quiet, easy-going proprietors, who of all things deem best "neatness and sobriety" of appearance for themselves and their belongings. These are but commonplace specimens of satisfactory Art, hardly needing to be illustrated. In place of mere neatness, we should desire the better types of its kind, elegance and chastity in style, for ordinary sobriety, gravity and grace. What can be said for such a trifle as 'Cottage at Govan,' except that there is nothing of note in it? What more of Mr. Baird's 'Cottage at Roseneath,' or of Messrs. Banks & Barry's 'Villa at Sydenham Hill,' unless, of the last,

that the garden front is tame, without freedom in design or grace of arrangement? The 'Villa at Dulwich Wood Park,' by the same firm, is a pleasant work, with some nice points about it: but is this enough? We cannot say we care about 'The Double Villa, Victoria Park, Manchester,' by Mr. Walters, of that city. Its sole novelty is in the pyramidal roofs of certain turrets which are wofully like the Albert Hat, as that ugly garment might be made if degraded by the addition of two ludicrous horns on its summit.

On the other hand, character and elegance are apparent in moderate degrees of power in the design of 'Rosebank Villa, near Manchester,' by Messrs. Spackman and Charlesworth, of that city, which is Italian with some surmounting Gothic features, all effectively and expressively combined. There is originality of a minor sort about the 'Sycamores, Old Trafford, Manchester,' by Messrs. Paull and Ayliffe; here simple means of decoration are employed. We doubt whether the Greekish style and features of 'Holmwood, Renfrewshire,' by Messrs. Thompson, of Glasgow, are suited to a Scottish climate or modern uses, and see no good in the architects' very considerable ingenuity in adapting these means to these ends when the means are unapt. Many of the portions and, above all, the decorative details here have been designed with extraordinary care and uncommon skill. We dislike the façade with its circular bow window, like half a peristyle temple cut down on one side, and its flat end and deeply-recessed window under a gable on the other side of the entrance, which last is sunk so as to form a recessed porch.

Character and Art are marked in Mr. E. Christian's 'Friday Bridge Parsonage, Cambridgeshire,' where, by means of good taste, more has been made of five square-headed windows and a door than we are accustomed to find. For this see the east, west and north elevations. The south elevation pleases us less, although the elements there are more numerous. We think more might have been made of the eaves, yet it would be hard to improve the style of the west elevation of this very simple, small and unpretending house. Of 'Worcester Lodge, Holloway,' by Mr. Truefitt, we have already written admiringly. It is inferior to, though more pretending than the last example. Messrs. Hine & Edwards's 'Villa at Grantham' is noteworthy for its aberrations from custom, some of which are marked by good taste, others not so; the west elevation is good. The before-named Messrs. Thompson succeeded in the designing of their 'Double Villa at Longside, Glasgow,' and in adapting well-selected Greek features to modern service; yet it must be admitted that the attached wash-house looks very like a "lock-up" and not like a wash-house, which should have on the roof a louvre-boarded cote for the escape of steam. In fact, here is an example of that common defect of modern villa architecture, good and well-combined artistic features which are void of expression. The architects have done as well as they could with the chimney-stacks, but that is ill. Mr. Cousin's, of Edinburgh, 'Kingsmuir Cottage' is trivial and "genteel," with something of mere smartness about it that savours of vulgarity. The 'Cottage-Ornè, Mill Green, Essex,' by Mr. Kendall, of London, is an example of a highly-decorated half-timbered structure of the "loudest" kind. Nothing would justify the erection of such ugly things as the garden gates to Messrs. Thompson's 'House at Cove, Lochlong,' but the garden wall is not without merit. Finally, we are sorry for the obvious shortcomings of this publication; and regret that it is

not more truly representative of the ability of our designers of domestic edifices. No collection of such examples can be complete without containing illustrations of the skill of such architects as Mr. Atchison, who designed Mr. Leighton's house at Kensington and all its details in a fine Italian style that deserves study, also of the power in composing which distinguishes the Gothic and later English works of Mr. P. Webb, as at Kensington, Sandroyd, Cobham, and Upton, Kent. A thoroughly well selected series of illustrations of fine design in this order would be more satisfactory than this imperfect one.

FINE-ART GOSSIP.

ON the failure of the statue of the Prince Consort to satisfy the committee who are concerned in the erection of the Albert Memorial in Hyde Park, that work was, we understand, broken up. Mr. Foley is engaged in carrying out the commission for a statue in place of the rejected work of Baron Marochetti.

Rizpah, the distracted mother of Armoni and Mephibosheth, is one of those haunting figures in the regal history of Israel which are only less popular than Rachel and Sisera because their stories are told with much brevity. The royal widow of Saul, seated in sackcloth by the rock, watching by day and night over the dead bodies of her two sons, from the beginning of harvest until the coming of the October rains, is a figure to seize and hold the imagination with a singular force. This watcher by the dead, Mr. Mozier, the eminent American sculptor, has modelled in clay and wrought in marble, in that solid and archaic style which he has introduced into the Roman studios. The grand woman is seated on her rock, holding a torch in one hand, a staff in the other—typical of the watch by night and day. This powerful work is going to the United States.

Memorial tablets are to be erected, under the auspices of the Society of Arts, on the London residences of Benjamin Franklin, Sir Joshua Reynolds, Lord Nelson, and James Barry, R.A.

The Abyssinian trophies now on view at the South Kensington Museum comprise, (1) a poorly designed crown of recent and probably French workmanship, which was presented to the late emperor, or rather chief, in token of religious supremacy. (2 and 3) Two robes, one of which is rather gaudily wrought with silk embroideries, and a second, which, on a ground of dark blue cloth, has certain bosses of filigree work attached as centres to radiating patterns of embroidery and tags of metal. The border of the hood and other parts of this garment are enriched with hanging tags of conical form which look like beaten silver. The decorations being well designed, this is a handsome garment, and would set off a portly form. (4) A skull-cap of red velvet, with plates of silver-gilt filigree sewn round its edge, so as to form a sort of coronet and bands of the same adapted to its curving sides, the whole surmounted by a disk of such work, to which is attached a rather large ball with a metal tassel. (5) A signet of silver and its greasy bag. (6) A very ugly and ill-designed seal of large size having an onyx handle, the work of some English craftsman, more like a common desk seal than a true work of art. (7) A pair of slippers overlaid with filigree. On the whole, if we judge by these regalia of their late possessor, nothing could be more ludicrous than the fuss which has been made about our latest expedition. It is rather amusing to observe the quaint expressions of disappointment which come over the faces of the greater number of those who examine these trophies of British prowess. It has been proposed to exhibit the rescued missionaries and diplomats, who are the real trophies. Madame Tussaud will probably supply our needs in this respect without much trouble to the gentlemen in question.

The Sydney Morning Herald notices the death of Mr. Thomas Duckett, a young sculptor of some promise, who, for the recovery of his health, had resorted to South Australia. Among the produc-

tions of this artist which are most favourably spoken of are the figures of 'Death' and 'Mercy' for the gates of Haslam Creek Cemetery.

We have received from Mr. S. Solomon, Fitzroy Street, "Twenty Sketches" of his designs, photographed by Mr. F. Hollyer, and with them pleasure of a fine kind. Now-a-days, when coarse and flashy tastes are gratified by sensational and theatrical art, such as the misused abilities of M. Gustave Doré and others are condemned to produce, it is charming, in the truest sense of that term, to study the lovely and loving Art of these twenty sketches. In place of showy mannerism, we have a fine style, diversely employed, pure feeling, a subtle imagination and sentiment which is pathetic and beautiful,—above all, unhackneyed and without vulgarity. Apart from these qualities, Mr. Solomon is not an "illustrator" of other men's thoughts, but one who displays the fineness of his own. The standard for such work as this is a very high one. By this standard, which is not such as we should apply to showy craftsmanship, we refer to regretting that the maker of these designs has not so mastered form as to be able to render beautiful thoughts by unchallengeable means. In spite of many affectations in respect to physical character and weak points in composition, there is abundance of melodious thinking in 'Sick Love,' where the ailing Cupid lies on a flower-strewn couch, and is attended by demoiselles and matrons. 'The Parting,'—lovers separating in paths that are divided by poppies,—has a pretty fancy in it. Among the finer order of these designs we commend to the capable 'Love Singing to a Lady,' 'Love Dying of the Breath of Lust,' 'Love Talking to Girls,' which is peculiarly good, also the quaint but ill-expressed beauty and fancifulness of 'Love Relating Tales to Boys,' and, for many points of composition and remarkable spirit, 'Boys about to be Scourged at the Altar of the Spartan Diadem.' The finest order of design will be found in 'Love and Death,' 'Love, Sleep and Dreams,' and 'Mother and Children.'

MUSIC AND THE DRAMA

ROYAL ITALIAN OPERA. — Again will M. Gounod's 'Romeo' suffer in its English reputation by being brought out at the very fag-end of a busy season, when voices are weary and ears are dulled with surfeit. Its late production last year was unavoidable on account of the time required for the principals to learn the music, and for the scene-painters and costumiers to carry out their designs. But this season there was nothing to prevent the opera being brought out long ago. Though 'Romeo' be inferior to 'Faust,' it is nevertheless vastly more interesting than the great majority of worn-out operas which make up the regular repertoire. There is in it the distinct originality of a still unexhausted imagination, the strong earnestness of a nature content with nothing lower than the best it can produce. Though the composer may not have succeeded in completely reaching the ideal of an Englishman, to whose loving ear the lines of Shakespeare suggest a "music unheard" far dearer than audible strains can ever be, he has treated the "burning words" with a reverence that compels our respect. It is much that he has not utterly failed in the accomplishment of a task never before attempted in music. Not one of his predecessors has dared to paint the growth through all its stages of development, from its birth amidst careless revelry, through its bloom and fruition beneath the warm rays of a summer moon, to its earthly close amid the horrors of a tomb, of a love of which "all thoughts, all passions, all delights are all but ministers." Nor, if the hazardous experiment had ever been tried, is there one of his "torch-bearing" precursors, to refer to the Lucretian simile, who would have succeeded so well as M. Gounod. We do not dream of therefore ranking him above the Mozarts and Beethovens, the Raphaels and Michael Angelos of music, but the fact remains that the Frenchman has been the first to attempt to tell the Shakespearean story in the intensely passionate accents of the original text. Something of cloying

monotony, free, results opera to the monotony is by reason of the fact that almost every fact the hours in rep object to the expedient. performance elaborate are most exacting nothing more opera. But reproduction quiet-halls, r take to piece more delight in that which Happily, in not the o scenery is beauty as it Patti's Juli as good as, i is something her in the o evident soli the curve o being as Patti might such variat Gounod, in intended his before Rom absorbing f at the banc in the first becomes te its tragic clinned the high notes her voice h grows older that we coo but voice t wooer" dr The unmat on the nig nearly thi the "Rom so far bey longer cap and, unfor quite clear last year, what he th consists of Page of I merit of b voice neve Bagaglio emphasis of the sle fails to m chiefly, w exquisite elastic tren orchestra band in t reading n of compa works wit not forget they wou dependent M. Gouno friends a are not superite immense formed a the orch have bee Since Valentin

monotony, from which the tragedy is utterly free, results from the prominence given in the opera to the interchange of lovers' vows, and this monotony is especially felt on our English stage by reason of the numerous excisions made. The duets for Romeo and Juliet are untouched, but almost everything else is sacrificed. In the face of the fact that the opera now takes very nearly four hours in representation, one cannot with reason object to the "cuts" which have been thought expedient. But, in truth, the long duration of the performance may be partly accounted for by the elaborate arrangements of the *mise en scène*. The most exactly realistic spectator could imagine nothing more truthful than every scene in the opera. But these built-up models, these actual reproductions of planted terraces and palatial banquet-halls, require much time to put together and take to pieces. And it is questionable if the game is worth the candle. It is a low taste that takes more delight in that which appeals to the eye than in that which calls the imagination into play.

Happily, the upholstery of 'Romeo and Juliet' is not the only attraction of the performance. The scenery is to the full as remarkable for artistic beauty as it is for realistic exactitude; and Mdlle. Patti's Juliet, her most finished creation, is quite as good as, if not better than it was last year. There is something too much of self-consciousness about her in the opening scene,—something too much of evident solicitude as to the fall of the robe, and the curve of the arm for so perfectly ingenuous a being as the Juliet of our dreams. But Mdlle. Patti might cite the frivolous *valse* she sings with such variety of expression, and plead that M. Gounod, in this instance only untrue to his poet, intended his Juliet to be something of a coquette before Romeo's advent gave birth to the one all-absorbing feeling of her life. Full of careless gaiety at the banquet, Mdlle. Patti is unaffectedly frank in the first stolen interview with Romeo, and she becomes terribly in earnest as the play hurries to its tragic climax. Since the young lady has discontinued the indiscriminate use of those phenomenal high notes of which she used to be so prodigal, her voice has gained in volume and power. As she grows older she in every respect improves. Would that we could say the same of Signor Mario, in all but voice the "ever fresh, young lov'd and delicate wooer" dreamed of by a generation of Juliets! The unmatched grace of the fortunate tenor, who, on the night of his first appearance in England nearly thirty years ago, was immediately styled the "Romeo of the Italian stage," has never been so far beyond rivalry as now. But the voice is no longer capable of expressing the singer's intentions, and, unfortunately, even his intentions are not always quite clear. He never thoroughly learned the part last year, and this season he has forgotten much of what he then knew. The only change in the cast consists of the substitution in the part of the Page of Mdlle. Locatelli, who at least has the merit of being heard, for Mdlle. Nan, whose small voice never travelled beyond the footlights. Signor Bagagiolo's superb organ is well suited to give emphasis to the Friar's graphic recital of the effects of the sleeping potion; but Signor Cotogni still fails to make anything of Mercutio's clever song, chiefly, we fancy, for want of delicacy in the exquisite orchestral accompaniment, and of a more elastic treatment of the *tempo*. The Covent Garden orchestra is vastly superior to any continental band in the quality of tone and in the facility of reading new music. We have reason to be proud of compatriots who can perform the most difficult works with little or no rehearsal. But we should not forget that if they did rehearse more carefully they would play much better. No works are more dependent on nicety of execution than those of M. Gounod. The long practisings of our continental friends about which we are wont to make merry are not without their results, and the personal superintendence of the composer has, after all, an immense influence. To all who heard 'Romeo' performed at the Théâtre Lyrique the performance of the orchestra at Covent Garden must inevitably have been a disappointment.

Since our last issue Madame Rey-Balla, whose *Valentine* we then noticed, has appeared, with

somewhat more success, in 'Faust'—an opera in which no *prima donna* ever entirely fails. On the night of this production Mr. Costa's proverbially infallible punctuality was for once of no avail; for Signor Mario had been singing at the Crystal Palace and was unable to reach the theatre in time. Another instance this of the high-pressure life now passed even by singers of the highest rank. Time was when an *artiste* of Signor Mario's age and standing would have reserved all his remaining powers for so arduous a rôle as *Faust*.

A very young man, anxious to step into the veteran's shoes, attempted on Tuesday a part—the Duke in 'Rigoletto'—in which the great tenor is still heard at his best. Signor Chelli's style of phrasing warrants the assumption that he has studied in a good school, and his presentable appearance would make him acceptable in a small theatre, but his weak, thin, throaty voice gives no promise that he will ever be an acquisition to our Italian stage. Nor is Mdlle. Vanzini a *Gilda* capable of succeeding Mdlle. Fioretti. Her vocalization is by no means finished, and on Tuesday she sang much out of tune. She was not alone in this respect. Signor Tagliafico as *Sparafucile* is as picturesque a bandit as ever, but his tendency to sing flat is becoming more and more decided. If Signor Graziani were less spasmodic in singing and less exuberant in action he would be a very creditable *Rigoletto*. As it is, the professional jester is just as much a buffoon when he is brooding over the malediction to which he attributes the seduction of his tenderly-guarded daughter as when he is purposely playing the fool for the amusement of his ducal patron.

HER MAJESTY'S THEATRE.—Signor Ferensì may plead physical incompetence in extenuation of his uncertain singing and awkward gestures, but he can bring forward no excuse for not having learnt the music of 'Faust,' the best-known opera of the day. After his *fiasco* in 'Les Huguenots' he should not have re-appeared. The *Margaritha* was Mdlle. Nilsson, who is worthy of a better lover. When 'Les Huguenots' was repeated on Tuesday Signor Ferensì was replaced by Signor Mongini, and *Marcel* was assigned to Signor Foli in the place of Herr Rokitaniski. Signor Foli is making rapid and sure progress. He has all the materials of a singer.

PHILHARMONIC CONCERT.—Two novelties gave an unusual interest to the last subscription concert of the Philharmonic Society. The first was a Concerto dedicated to Herr Joachim by Max Bruch, whose name has been made familiar to us in connexion with Lorelei. Though the *adagio*, founded upon an expressive theme, is well adapted to display the powers of the executant at their best, and though Herr Straus played in masterly fashion, the Concerto left the impression that the carrying out of the composer's design did not come up to the level of the ambition by which he was fired. The second novelty was a MS. overture by Mr. Benedict, a composition that in its subjects inspired in an equal degree for the chase and for fairy-land, as well as in the character of its themes and in the manner of their treatment, calls back remembrances of the writer's instructor and exemplar, Carl Maria von Weber. It struck us on a first hearing that the *allegro* in *B* major, the introduction being in the minor mode, was somewhat diffuse; but there is much cunning workmanship in the overture. Mr. Benedict has much fresh and graceful fancy, and his "Selva incantata" deserves to be reheard. Herr Lubeck must surely have been prostrated either by nervousness or by indisposition: else he never could have made so many slips in Mendelssohn's *B* minor Concerto; perchance he may have been distressed by the presence of Royal listeners. *N'en déplaise à leurs Alteses*, they do not contribute to the musical advantage of the subscribers. It says little for our good manners that we cannot let the heir-apparent go to a concert without throwing the National Anthem at him, and still less for our self-respect that we must stand upon the benches to catch a glimpse of the back of his head. Nor is the complimentary concert to be given on the 17th likely

to conciliate those who think the subscription to the Philharmonic Society to be in excess of the entertainment provided.

CONCERTS.—The benefit concerts which for the most part have no object but the self-glorification of the giver, are happily on the decrease. Among the longest of the season was that given by Mr. Ganz; but long as the programme was, it contained nothing of real artistic interest.—Mdlle. Thérèse Liebe showed, at her *matinée* of Wednesday, how much perseverance could be wasted by a child of talent on that most unfeminine instrument, the violin.—On the same morning Mr. Charles Gardner proved himself a capable pianist and a very indifferent composer. The best points about his concert were the excellent concertina-playing of Mr. Richard Blagrove, and the highly-finished singing of M. Jules Lefort.

ADELPHI.—At the Adelphi theatre a farce, fabricated with some skill out of well-worn and commonplace materials, was played for the first time on Monday night. A sailor returns from a voyage in southern seas full of pleasurable anticipations of meeting his sweetheart, the belle of his native village. To please her he has brought back a few well-selected presents, including the wardrobe of a Polynesian Queen, a string of beads and some feathers, a quiver of poisoned arrows, and the like. Unfortunately a rumour of his death has preceded his arrival. After a commendable constancy of several weeks his sweetheart has bestowed her hand upon the village barber. The return from church of the wedding pair anticipates by a few moments only the appearance of the sailor. All are filled with dismay, when the consequences of a discovery of the true state of affairs are contemplated. An expedient to gain time is hit upon. The wedding gear is doffed by the bride, and hastily donned by the bridesmaid, who takes her place. Natural, yet unforeseen consequences follow. The poor husband of an hour has to witness, with whatever grace he can summon up, the caresses and blandishments bestowed upon his wife, and to receive smilingly the maltreatment which his natural but misunderstood interference brings upon him. After the requisite amount of laughter has been evoked the tar transfers his admiration to the bridesmaid, and the husband is at length made happy with his wife. A dozen different pieces founded on a somewhat similar plot are in existence. Mr. Belmore acted the sailor-lover in the conventional fashion; Miss Maria Harris as the bride, and Miss Nelly Harris as the bridesmaid, represented rustic beauties of the approved type. Mr. J. G. Taylor exhibited a good deal of amusing buffoonery in the part of the barber.

On Wednesday, for the benefit of the Misses Harris, Mr. Charles Mathews resumed his original part of *Jasper* in the almost forgotten comedy of 'A Bachelor of Arts.' A concert, in which Mdlle. Adelina Patti, Madame Sainton-Dolby, and Mr. Santley took part, followed.

PRINCESS'S.—The modern play-goer has an opportunity of witnessing a performance not altogether unlike the once talked-of experiment of producing the play of 'Hamlet' with the part of *Hamlet* left out. On Tuesday Miss Kate Saville appeared at the Princess's Theatre in 'Ruth,' a new version of Mosenthal's often adapted play of 'Deborah.' So completely had the motive and spirit of the author been lost sight of by adapter and actress that the performance was little more than a travesty. All that was characteristic in the original had disappeared. In 'Deborah,' Mosenthal aimed at depicting the effects of religious persecutions upon those who took part in them or were their victims, and to advocate doctrines of universal toleration. His drama, which is verbose in dialogue and idyllic rather than dramatic in construction, answers fairly these ends. It presents on one side a population pastoral in pursuits and gentle in its ordinary habits and modes of thought, but capable of being roused by the opportunity for religious persecution to infernal cruelty; and, on the other, a race outcast and scorned, ready to throw off the ill-worn mantle of servility and require

the injustice of its oppressors with malediction and injury. The Hebrew atmosphere of the play is well maintained, the two characters of Deborah and the Apostate being drawn with special care. Deborah's curse, after her nature has softened for a while to the unfamiliar language of kindness, only to be hardened by fresh and more cruel wrongs, is the cry of outraged womanhood, but it is also the anathema of her nation. Nathan's treachery and the crime that is its guerdon might be taken from the Book of Joshua. In the performance at the Princess's, all that is Jewish in the play is entirely lost. Miss Saville's representation of *Ruth* is that of a weak and love-sick maiden, without a single thoroughly Hebrew characteristic. She loves, for his good looks and stalwart form, the German peasant who has held her in his arms; and when he forsakes her she complains and chides. Through two acts out of the four into which the piece is divided, *Ruth* is always on the stage moaning, wringing her hands, and lamenting. So perfect a misconception of a part, and so wearisome an attempt to monopolize the stage, are not often exhibited. Miss Saville's impersonation is not destitute of power, but it is wholly devoid of subtlety and poetic appreciation. Throughout the play the same defect is noticeable. The passion, the tragedy and the significance are carefully eliminated. Nathan the apostate is smitten with sudden penitence, escapes the guilt of parricide, and, wandering in the hills, meets with a death which may be either intentional or accidental. All the characters are softened and toned down until a respectable uniformity is obtained. The guilt is divided among them until, each bearing a portion, the load is scarcely felt. Comic scenes bordering on buffoonery are introduced, and the play is converted into a domestic drama. A more unwise or objectionable experiment has seldom been made. Little can be said in favour of the acting. Mr. Shore as *Ernest*, the lover of *Ruth*, and Mr. Maclean as his father, gave colourless and inoffensive impersonations. Mr. Brandon Ellis presented the adapter's view of Nathan, concealing with remarkable success every Jewish trait in the character. Miss Marston as *Gertrude*, and Miss Barnett as *Gretchen*, acted pleasingly. The performance was discreditable to English art and taste. Strange to say, it was not successful.

MUSICAL AND DRAMATIC GOSSIP.

WE regret to hear that 'Le Domino Noir' will after all not be produced this season at Covent Garden, and we learn without surprise that 'Lohengrin' is for the present abandoned at Drury Lane. It is desirable that one of Wagner's works should be produced, but it is all but impossible that even the easiest should be studied in the very height of the London season.

Apropos of Wagner, we may note that his latest opera, 'Die Meistersänger von Nürnberg,' was brought out at Munich on the 21st of June, with, it is said, brilliant success.

Félicien David's 'Herculanum' has been revived at the Grand Opéra of Paris, but the usual fate of this unfortunate opera did not fail to attend it, and the third representation was postponed on account of the indisposition of Mlle. Battu.

Auber's latest work, 'Le Premier Jour de Bonheur,' has also been withdrawn for a time, at the Opéra Comique, on account of the *congé* of Madame Cabel, Mlles. Roze and Capoul, three of the most important persons in the cast. It has been replaced by Maillart's 'Dragons de Villars' and Auber's 'Haydée,' M. Achard making his appearance in the latter attractive work.

There is to be Italian opera at Moscow from September to January, and at Warsaw from January to April, Madame Trebelli, Mlle. Artôt and Signor Stagno being in the *troupe* engaged for both places.

An entire change of company as well as performance is in prospect at the Holborn Theatre. A new drama, by Mr. H. J. Byron, entitled 'John Denman's Debt,' is in preparation. With the exception of those concerned with the management, no actor now engaged at the Holborn is announced to appear in this piece.

Here are the titles of a few pieces which have been performed during the past week at one or other of the minor theatres in London:—'Carlo Ferari; or, the Murder of the Italian Boy,' at the Victoria. 'Jonathan Wild' and 'The Devil's Pocket Book,' at the New East London. 'The Knights of the Road,' at the Britannia, and 'The Bride's Death Sleep,' at the City of London.

A young Chilian girl, by name Josephina Filomena, is said to be astounding the Boston connoisseurs by her piano and violin playing. An American critic says that "on the piano she plays mainly with her *wrists*" (!), but her touch does not equal her delicacy of *scrape*. In her hands the violin becomes enchanted and gives out such fairy-like music that one never thinks of catgut and horsehair, but dreams of "rosined zephyrs and Æolian harps." Who shall say, after this, that there is no imagination in America?

It is said, on the authority of a German paper, that Flotow's new opera, 'Am Runenstein,' is translated into French, and that it will open the season at the Théâtre Lyrique.

'Lohengrin' is to be the first work given in the autumnal season of the Russian opera at St. Petersburg. All the chief singers mentioned have Russian names.

The death has been announced of Alphonse Leduc, an industrious maker of piano music, at the age of sixty-five.

MISCELLANEA

Wearing a Rose in the Ear.—Though A. H.'s answer does not meet Mr. Viles's question in your number of June 27, as regards the fashion, in Shakespeare's time, of wearing roses in the ears, it satisfactorily explains why Faulconbridge should be made to compare his thin face, with a rose in the ear, to a three-farthing bit, this being the smallest coin marked with the Tudor rose. The expression reminds me of one used in Rome, which I heard many years ago. A diminutive man was styled "mezzo-bajocco tra cacio e fronde"; in the vulgar Roman dialect, "mezzo-bajocco tra cacio e fronne,"—which means literally "a half bajocco between cheese and leaf," or, as it may be freely rendered into English, and adapted to English notions, "a farthing-worth of cheese in a piece of paper," the cost of the paper being taken into account and so reducing the size of the poor bit of cheese. The comparison of the person to a small piece of money is the same in both instances; only the Roman, by a bold figure of speech, reduces the size of his mezzo-bajocco (farthing) in the proportion that the value of the leaf (paper) would bear to that of the cheese purchased with it.

CHARLES BEKE.

Cleopatra's Needle.—As a memorial of the late British successes in the land of Ethiopia, it is proposed to bring to England the long-neglected and prostrate obelisk of Alexandria, leaving, of course, the upright one in its place. H.R.H. the Prince Consort at one time suggested that the prostrate obelisk might serve as a memorial of the Great Exhibition of 1851. Col. Sir J. E. Alexander, after consulting with engineers of eminence, has prepared plans for transporting the "Needle" to this country, at *very moderate expense*, which, if carried into effect, will prevent a threatened act of vandalism, the conversion of the obelisk into building materials. When the hieroglyphics were examined in 1862, they were found in good preservation.

C. W.

Boar's Head, Eastcheap.—Your reference, at p. 22, to "the famous hostelry," the Boar's Head of Shakespeare's day, leads me to ask if it is generally known that this sign still exists as a tavern, apparently on the exact spot, though no longer in Eastcheap, modern improvements having so entirely altered the former nomenclature of that locality? Some few years since I made a pilgrimage, down east, in search of it, and naturally went to the existing street called Eastcheap, formerly known as Little Eastcheap. There I found a King's Head, but no Boar's Head. Subsequently, however, I traced it to No. 157 in Cannon Street, where it still flourishes. The fact is that King William

Street was cut, at an obtuse angle, right across Eastcheap, quite obliterating that portion which Stow calls Great Eastcheap. The spot is, however, easily to be identified, for the parish church of St. Clement, Eastcheap, is still to be found in Clement's Lane, which was formerly continued to the old Eastcheap, at the end of Cannon, or rather Candlewick, Street; though it is now separated from the existing Eastcheap by Gracechurch Street and by King William Street. Stow says, speaking of King Henry the Fourth's reign, "there was no tavern then in Eastcheap," only *cook's* shops; but he seems to intimate that the choice symposia enjoyed by Harry of Monmouth in his wild youth took place in Vintry Ward, where the *wine-merchants* then dwelt.

A. H.

Now, now!—Will the following serve to illustrate any passage in our old dramatists or other writers?—"Alloro, a crying of boies calling one to another to see some strange sight, as wee say, Now, now."—*Florio*.

Scandal against Mary Queen of Scots.—Perhaps the following particulars of an indictment which I have recently met with on a Coram Rege roll of the reign of Elizabeth may not be uninteresting to your readers, particularly as it has never before appeared in any book, to the best of my knowledge. The charge is that Edward Walmesley, of Islington, co. Midd., innholder, imagining and intending falsely and maliciously to scandalize George Earl of Shrewsbury and Earl Marshal of England, and one of the Privy Council, did on August 26, 26 Eliz. (1584), at Islington, utter these scandalous, false, and opprobrious words, in the hearing of many of the Queen's subjects, viz., "that the Erle of Shrewsbury had a childe by the Queene of Scottes; and that he ys sent for to come upp hither; and that at his commingge up he was like to be hardly dealt withall; and that he (Walmesley) knewe where the childe was cristaed." This scandal relative to Lord Shrewsbury and the Queen of Scots is referred to several times in the State Papers preserved in the Public Record Office. In a letter which Anthony Standen wrote from Florence, on October 2, 1584, to the Queen of Scots, he says that a report was travelling about the whole of Italy that she was *enccinte* by the Earl of Shrewsbury; and that one day the Cardinal de Medicis called Standen into his chamber, in the presence of the Duke his brother, and questioned him as to the truth of the report, which he utterly denied. On October 18 the Queen of Scots wrote from Wingfield to M. Mauvissière, stating that these scandalous reports about her were spread abroad by the Countess of Shrewsbury; and that she intended to require satisfaction for the same from the Queen of England and her Council. She also requested that the Countess's two sons, Charles and William Cavendish, might be summoned before the Council and examined in the matter. On October 20 Queen Mary wrote to Sir Francis Walsingham, begging him to suspend his judgment on any assertions which might be made by the Countess of Shrewsbury, and rather to believe her own sincerity than the false practices of a woman so adept in all sorts of wickedness. The next day Sir Ralph Sadleir wrote to Walsingham that Queen Mary was much distressed at the reports about her. "She is marvelously greved with the Countesse of Shrowesburie for the fowle sleanders of late raised upon her by the saide Countesse and som of hers, as she sayeth, which having touched her so nere in honour and reputacion abroad, she sayeth, she can no longer susteyne, but trusteth that her Majestie will suffer her to have justice; and that the saide Countesse may be forced either to prove or to denye that she hath said and don in that behalf; so that this Queen may either be clerced and her honour saved, or ells convynced and used according to her desert." The scandal was at length retracted by the Countess of Shrewsbury, and that in a formal manner, as is evidenced by a solemn protestation which she afterwards made of the complete innocence of the unfortunate Mary Queen of Scots.

W. H. HART.

TO CORRESPONDENTS.—G. S. C.—J. A.—H. B.—D. B.—F. M.—F. A. W.—received.

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